

THE ROYAL ACADEMY



SIR JOSHUA REYNOLDS

Bronze Statue by A. Drury, R.A., 1931. Courtyard, Burlington House

THE ROYAL ACADEMY

*A Short History of
its Foundation and
Development to
the Present
Day*

BY

W. R. M. LAMB

C.V.O., M.A.

Secretary of the Royal Academy

Illustrated

LONDON

ALEXANDER MACLEHOSE & CO.

58 Bloomsbury Street

1935

PRINTED IN GREAT BRITAIN BY ROBERT MACLEHOSE AND CO. LTD.
THE UNIVERSITY PRESS, GLASGOW

Contents

| | PAGE |
|--|------|
| I RISE AND PROGRESS - - - - | I |
| II PRESIDENCY OF REYNOLDS, 1768-1792 - | 13 |
| III PRESIDENCY OF WEST, 1792-1820 - - | 30 |
| IV PRESIDENCY OF LAWRENCE, 1820-1830 - | 40 |
| V PRESIDENCY OF ARCHER SHEE, 1830-1850 - | 44 |
| VI PRESIDENCY OF EASTLAKE, 1850-1865 - | 54 |
| VII PRESIDENCY OF GRANT, 1866-1878 - - | 59 |
| VIII PRESIDENCY OF LEIGHTON, 1878-1896 - | 65 |
| IX PRESIDENCY OF POYNTER, 1896-1918 - | 69 |
| X PRESIDENCY OF WEBB, 1919-1924 - - | 89 |
| XI PRESIDENCY OF DICKSEE, 1924-1928 - | 94 |
| XII THE SCHOOLS - - - - - | 97 |
| XIII THE LIBRARY AND PRIVATE ROOMS - | 102 |
| XIV THE DIPLOMA GALLERY - - - - | 105 |
| XV THE EXHIBITIONS - - - - - | 107 |
| XVI CHARITIES - - - - - | 113 |
| XVII BURLINGTON HOUSE - - - - - | 115 |
| XVIII POSITION AND OUTLOOK - - - - | 120 |
| LISTS OF MEMBERS | |
| THE THIRTY-FOUR FOUNDATION MEMBERS - | 125 |
| ELECTED MEMBERS - - - - - | 128 |

| | PAGE |
|---|------|
| OFFICERS, PROFESSORS AND HONORARY MEMBERS | 164 |
| WORKS OF ART, OTHER THAN DIPLOMA WORKS, BELONGING TO THE ROYAL ACADEMY - - | 175 |
| AUTUMN AND WINTER EXHIBITIONS, 1870-1935 - | 180 |
| EXTRACT FROM THE WILL OF SIR FRANCIS CHANTREY | 188 |
| LEIGHTON FUND - - - - - | 194 |
| THE INSTRUMENT OF FOUNDATION - - - | 196 |
| INDEX - - - - - | 205 |

Illustrations

| | |
|--|---------------------|
| SIR JOSHUA REYNOLDS - - - - | <i>Frontispiece</i> |
| BRONZE STATUE BY A. DRURY, R.A., 1931, COURTYARD, BURLINGTON HOUSE. | |
| SIR W. CHAMBERS, J. WILTON AND | FACING PAGE |
| SIR J. REYNOLDS - - - - | 16 |
| FROM THE PAINTING BY J. F. RIGAUD, R.A. | |
| THE ACADEMICIANS UNDER BENJAMIN WEST, P.R.A., 1802 - - - - | 32 |
| FROM THE PAINTING BY H. SINGLETON | |
| THE COUNCIL ROOM, 1935 - - - - | 80 |
| THE ROYAL ACADEMY, 1935 - - - - | 96 |
| SELECTION OF PICTURES AT THE ROYAL ACADEMY, 1887 - - - - | 108 |
| FROM A DRAWING BY P. RENOUD, <i>The Graphic</i> , May 7, 1887 | |
| THE ITALIAN ART EXHIBITION, 1930 - - - - | 112 |
| EXHIBITION OF THE ROYAL ACADEMY, SOMERSET HOUSE, 1787 - - - - | 120 |
| FROM A DRAWING BY H. RAMBERG | |

Preface

THE purpose of this book is to provide a short account of the rise, growth and present activities of the Royal Academy, so that certain misconceptions of its functions, maintenance and management may be removed, and that its adaptability in meeting new developments of art and life may be better understood. Only the outlines of the story can be given here: biography, except where it helps to make them clear, has been avoided. Fuller details can be found in W. Sandby's *The History of the Royal Academy of Arts* (2 vols., Longman, 1862), J. E. Hodgson's and F. A. Eaton's *The Royal Academy and its Members, 1768-1830* (Murray, 1905), W. T. Whitley's *Artists and their Friends in England, 1700-1799* (Medici Society, 1928), *Art in England, 1800-1820*, and *Art in England, 1821-1837* (2 vols., Cambridge University Press, 1928 and 1930). Much useful information regarding the lives and works of the principal painters of the Victorian time, and the rise of other Art Societies which included members of the Royal Academy besides other artists, is to be found in C. H. Collins Baker's *British Painting* (Medici Society, 1933).

I hope that this brief record of the first century and a half of the Academy's career, with the various lists thereto appended, will be of service to the great Institution whose Secretary I have had the honour to be for over twenty years, and to all who take an interest in its work for the welfare of British art.

W. R. M. LAMB

August, 1935

I. Rise and Progress

The history of the arts in Great Britain shows that painting, sculpture and architecture flourished remarkably in the thirteenth and fourteenth centuries. They were the main expressions of social feeling and thought, and so long as their services were necessary to the Church their influence persisted with no great decline of strength. Towards the end of the fifteenth century, however, the invention of printing provided a means of education which was soon found to be more definite and various than the simple messages of the fine arts; and in time, through the zeal of Colet, Erasmus and More, it led to the Reformation and the banishment of the arts from their ancient association with religion. In the sixteenth and seventeenth centuries, accordingly, the art of painting depended chiefly on the encouragement of noble and wealthy persons, with a strong bias towards family portraiture. Charles I collected masterpieces of Italian and Flemish painters. His active employment of Rubens, Van Dyck and Inigo Jones did much

to restore the status of art in the public estimation ; and it is to be noted that he made the first attempt at forming a British Academy of Art, by founding in 1636 the Museum Minervae, for instruction in the arts, sciences and other gentlemanly accomplishments. The Commonwealth soon quashed this enterprise, and gave a serious check to all progress in the arts, though the Dutchman Lely did some of his best work in that troubled time. The Restoration and the interest of Charles II gave a fresh impulse to portraiture, especially of ladies of fashion. But an advance more remarkable, because of its lasting effect on public taste, was made by the great achievements of Wren (1632-1723) in civic and domestic architecture.

In 1662, two years after the Restoration, Evelyn published in his treatise on engraving, *Sculptura*, a scheme for an academy of art, foreshadowing the main features that appeared in the plan of the Royal Academy more than a century later. His academy was to have schools for drawing and modelling from the life, architecture and perspective ; professors of anatomy, geometry, perspective and architecture ; and students were to receive medals as prizes, and could become travelling Fellows. No steps, however, seem to have been taken to bring this academy into

existence ; though in this same year the exponents and amateurs of science succeeded in forming the Royal Society.

The last years of Charles II saw the rise to fame of the German Kneller, who came to London in 1674, and who among much perfunctory work produced excellent portraits of Wycherley, Burnet, Wren¹ and Monmouth.¹ But with the opening of the eighteenth century British artists began to give proof of powers that stood comparison with those of the succession of foreigners who had enjoyed the patronage of the court. The chief of these native painters were Jervas, J. Richardson and Thornhill, soon followed by Hudson, Hayman, Scott, Cotes and Hogarth. The sterling work of these men in portrait, history and landscape painting gradually disabused intelligent people of the notion that a love of art was an affair of collecting foreign works—a vogue which had greatly increased, with the accompaniment of frequent forgery, under Queen Anne. Hogarth was especially active in asserting and establishing the claims of a fresh personal outlook, uncontrolled by foreign styles. But as yet most English painters had to content themselves with journeymen's work, in making inn-

¹ National Portrait Gallery.

signs, and copies of foreign pictures for interior decoration.

The credit of starting the first academy of drawing and painting from the life in Great Britain belongs to Kneller, who was the acknowledged head of the painting profession in the time of Queen Anne (1702-1714). In 1711 this academy opened in Great Queen Street, near Kneller's town house, and students paid a subscription of a guinea. Besides a few laymen, the promoters included some artists of foreign birth, and also J. Richardson and Thornhill for painting, Gibbs for architecture, and Vertue for engraving. Kneller was the Governor, and held the control till 1716, when he was succeeded by his ambitious rival, Thornhill, who directed till 1720. Dissensions in the body led Thornhill to set up a new school in Covent Garden; while the members, of whom his son-in-law Hogarth was one, gave up the rooms in Great Queen Street and opened their academy in St. Martin's Lane. Highmore and Kent were students at this 'Academy for the Improvement of Painters and Sculptors by drawing from the Naked', and in 1722 it was visited by the Prince of Wales (later George II). Thornhill's enterprise in Covent Garden was a failure, having attracted few students. The St. Martin's Lane

academy also got into difficulties, but Hogarth took it in hand, and re-established it in 1735 as his own academy, though the members contributed an equal sum towards its support, and had an equal voice in its direction. This academy flourished under a committee of sixteen members regularly elected from the body. It was at that time the only professional meeting-place for artists in the country, and there they frequently discussed the project of a public institution comprising all the fine arts, as the only sure means of raising the status of British art and artists. But it does not appear that anyone ever proposed, then or thereafter, that the French plan should be followed of making it a State institution controlled by a Government Department.

The Dilettanti Society, founded in 1734 as a club of wealthy amateurs of art, held a meeting in 1749 to formulate a scheme for an academy, but nothing resulted from the discussion. In 1755, after debates on the matter at the Turk's Head Tavern in Gerrard Street, the St. Martin's Lane Academy approached the Dilettanti Society with a plan for a Royal Academy, which should provide both schools for students and an annual exhibition for artists. But the Society stipulated that one of its own members must be the President,

and that it must have a predominant voice in the management. The artists could not accept these terms, rightly holding that the new institution must be controlled by professionals rather than amateurs.

Shortly before this, in 1754, the Society of Arts¹ had been founded 'for the encouragement of arts, manufactures and commerce in Great Britain'; and soon it proceeded to award prizes for drawings, historical paintings, sculpture and architectural designs. About the same time a number of paintings by Hogarth, Hayman, Highmore, Wilson, Gainsborough and others, given by them to the newly-opened Foundling Hospital in Bloomsbury, were much admired and discussed, so that the Hospital became a fashionable resort. The attractive powers of these new pictures suggested to Hayman that a Society of Artists should be formed for the purpose of holding an exhibition of the members' works. At a dinner of artists, held at the Hospital in November, 1759, it was resolved that a general meeting of artists be held 'to consider of a proposal for the honour and advancement of the Arts'; and a week later, at this meeting in the Turk's Head, it was arranged that an exhibition would be held every year in April, and that a shilling would be

¹ Entitled in 1908 'the Royal Society of Arts'.

charged for admission, to form a fund for relieving distress among artists. The Society of Arts was requested to lend its rooms in the Strand ; the use of the rooms was granted, but admission must be free. The artists then decided to charge sixpence for the catalogue ; and the sale of 6582 copies shows that the exhibition, lasting little more than a fortnight (April 21-May 8, 1760), was well attended. London at this time had no public galleries of art : it was the energy of the artists, supported by the Society of Arts, that thus supplied a long and widely felt want. The artists found that they were able to purchase £100 Consols with the proceeds. In this year George III succeeded to the throne, and hopes were doubtless built on the fact of his having had lessons in painting and architecture.

Next year (1761) the artists, unable to come to a working arrangement with the Society of Arts that would allow a charge to be made for admission, and would not require the exhibits to be subject to the Society's veto, hired a large room from an auctioneer, in Spring Gardens, Charing Cross, and held there a second exhibition containing works by Hogarth, Reynolds and Gainsborough. It was called the Exhibition of the Society of Artists of Great Britain, and the catalogue, sold for a shilling, served as a season

ticket of admission ; it had a frontispiece and a tail-piece by Hogarth, and 13,000 copies were sold, producing £650. At the Society of Arts a rival exhibition was held, to which the free admission brought an unruly crowd, and the services of eight constables were required ; similar scenes of disorder occurred at its exhibitions during the next few years.

In 1762 and 1763 the Society of Artists charged a shilling for admission at Spring Gardens, and progressed in importance and financial success. Some artists who continued with the Society of Arts formed a ' Free Society of Artists ', although in fact their exhibitions were largely selected and arranged by the laymen of the Society of Arts. A dispute ensued, as was inevitable, and the Free Society in 1765 broke away and exhibited in Maiden Lane, Covent Garden, till 1767, when they used Lambe's auction room in Pall Mall. In 1768 this room was required for a more important scheme that was maturing ; they then agreed with Christie for the use of his new auction room in another part of Pall Mall. But the Free Society's exhibitions were less and less successful every year, and came to an end in 1783. Its chief claims to remembrance are its charitable fund, which amounted to over £1,000, and the membership of

Romney, who exhibited regularly with this moribund society.

In 1765 the Society of Artists obtained a Royal Charter as 'The Incorporated Society of Artists of Great Britain'. Its 211 members or fellows included all the well-known artists then practising in the country; no limit was set to their number. The exhibitions of this and the next year brought good receipts; but as yet nothing was done to provide a better school for students than the old St. Martin's Lane Academy.

When Hogarth died in 1764, Reynolds was forty-one years old, and had been working in London for eleven years with brilliant success. The high position which his character and accomplishments had won for him among people of intellect and taste may be gauged by his foundation in this year of the Literary Club, where he had easy intercourse with Johnson, Burke and Goldsmith, and later with Gibbon and Garrick.¹ Since 1760 he had lived in a fine house which still stands on the west side of Leicester Square, and there he frequently gave dinner to his friends in a

¹ It is worth noting that after Reynolds had left Rome in 1752, an English Academy for students in painting and sculpture was started there by some lords and gentlemen with whom he had associated.

pleasant style which made this the first familiar meeting-place available in London for men of every kind of ability and opinion. The diversity of his connections and sympathies, and his independent spirit, debarred him from favour at court. West, who came to London in 1763, after studying for three years on the continent, continued his training at the St. Martin's Lane Academy and exhibited at Spring Gardens in 1764. His *Death of General Wolfe* brought him sudden fame; and 'the American Raphael' was soon the favourite painter of George III. In 1765 West, Wilson, Cotes and Chambers were among the Directors of the new Incorporated Society of Artists. Reynolds exhibited with the Society in 1766, but not in 1767. Unseemly quarrels were occurring among the members over the right to the best places in the exhibition, and he evidently preferred to have no hand in the management. Worse trouble arose in the autumn of 1768, regarding the tickets of admission to a private exhibition in honour of the King of Denmark; and the President, Hayman, and most of the Directors were forced to retire. Kirby then took charge, but his most distinguished Directors, among whom were Wilson, West, Chambers and Sandby, resigned, and Reynolds and Gainsborough

both declined to accept their election to two of the vacancies.

A contention between two architects, James Paine and Sir William Chambers, for the control of the Incorporated Society seems to have given the immediate impulse to the formation of the Royal Academy. Paine secured the actual control, though he was not President of the Society till 1770. Chambers decided to form a new body of such strength and consistency that it would be likely to secure an easy pre-eminence over all other artistic organisations. In November, 1768, he discussed his scheme with the King, to whom he had been tutor in architecture, and His Majesty asked for a proposal. Twenty-two artists, who did not include Reynolds or Gainsborough, sketched out a plan, and Chambers was requested to draw it up in definite form. Thus came into being the Instrument of the foundation of the Royal Academy which was signed by the King in December 10, 1768: the document consists of a number of rules, mainly for the management of the school, and a list of thirty-six¹ of the proposed forty Academicians.

¹ Really only 34, as the last two, Hoare and Zoffany, were not admitted till 1769. The full text of the Instrument is given on pp. 196-204.

Evidently Chambers, who was the intermediary in all the arrangements with the King, and was the first Treasurer of the Academy, was its real governor. Through him the King gave direct financial support to the institution in its first tender years, and exerted that Royal authority over its main proceedings which has continued in the personal sanction of each succeeding Sovereign.

We read in John Galt's *Life of West* that while these arrangements were in progress, the King and Queen were looking at West's picture of *Regulus*. Kirby was admitted, and was introduced to West by the King, who, when Kirby asked West to show the picture at his exhibition (of the Incorporated Society), interjected—'No, it must go to my exhibition—to that of the Royal Academy'. Although Kirby was subsequently assured by the King that Royal favour would be continued to the Society, it was the new Royal Academy, founded by the direct act of His Majesty, that received his active interest and support.

II. Presidency of Reynolds (1768-1792)

If Reynolds was careful to maintain a neutral position in party politics, he was equally cautious of forming any connections that were likely to involve him in the disputes then rife among artists. At the time of the upheaval in the Incorporated Society (autumn, 1768) he went with Burke on a visit to Paris. The King, though intimate with Chambers, and distrustful of Reynolds' independence and his popularity with Whigs as well as Tories, decided that the eminent painter and social favourite was best fitted to be the President of his new Royal Academy. In 1769 the President was knighted, and the Academy opened its first Exhibition, of 136 works, in Lambe's auction rooms, Pall Mall. The first of the Annual Dinners, to which the Academy has regularly invited leaders of the great professions and distinguished friends of the arts to celebrate the opening of the Exhibition, was held in Pall Mall in 1770. Here the Academy continued to hold its Exhibitions for ten years, with a steady increase in popularity and receipts from admissions.

In 1771 the King gave seven large rooms in the old Somerset Palace of Inigo Jones for the use of the School of Drawing,¹ until the rebuilding of the Palace by Chambers should be completed. The new Palace was ready in 1780, and the School and the Exhibition were then transferred to handsome apartments facing the Strand. The School occupied some of the rooms in the autumn and winter, and made way for the Exhibition in the spring and summer. The Library, on the first floor, was decorated with paintings by Reynolds and Cipriani and sculpture by Carlini and Nollekens; next to it was the Antique Room, with a number of casts for study; and next again was the Lecture Room, with decorations by West and Kauffman, and two large portraits by Reynolds of the King and Queen.² The Exhibition Room above was about 60 by 50 feet in floor-space. From the time of this installation the King, who had paid deficiencies in the Academy's accounts to a total of about £5,000, was not asked for further pecuniary aid, as the Exhibition receipts were now enough to support the School and provide relief of distress among artists. The Annual

¹ Till then the School was in Pall Mall.

² Another early acquisition—probably the gift of a member—was the famous cartoon of the Virgin and St. Anne by Leonardo da Vinci.

Dinner was honoured for the first time in 1785 by the presence of the Prince of Wales.

It is noteworthy that at the very beginning, in the simple quarters in Pall Mall, Reynolds started the Academy on its career in the distinct character of a School conducted by professional men who understood the value of principle and system in their work. He inaugurated the meetings of the Academy in January, 1769, with the delivery of a Discourse, in which he referred to the failure of many schemes in the past, and to the decisive intervention of the King which established the Royal Academy. 'Besides furnishing able men to direct the student', the Academy was to be 'a repository for the great examples of the Art'. At this time, it must be remembered, and until the foundation of the National Gallery in 1824, there was no public collection of masterpieces available for students. 'Every seminary of learning may be said to be surrounded with an atmosphere of floating knowledge, where every mind may imbibe somewhat congenial to its own original conceptions. Knowledge thus obtained has always something more popular and useful than that which is forced upon the mind by private precepts or solitary meditation.' He desires 'to discountenance that false

and vulgar opinion, that rules are the fetters of genius'; and he gives much useful advice to those who are to train the students of the Academy. His second Discourse was given in December, 1769, and the third, fourth and fifth, in the next three Decembers; of the remaining ten, nine came each second year, from 1774 to 1790: all these, like their successors by other Presidents since then,¹ were addressed to the students in the presence of the members and their friends. The ninth Discourse of Reynolds, in October, 1780, was a special speech to celebrate the opening of the new Schools in Somerset House. 'We have already the happiness of seeing the Arts in a state to which they have never before arrived in this nation', he proudly declared; and he professed his faith in the elevating and refining power of the pursuit of ideal beauty in the approximations of art.

The lines on which the Academy was to conduct itself in the training of students and the encouragement of artists were wisely laid down in other remarks of Reynolds in his Discourses. To the students he recommended a careful study of the great masters, but only for the principles underlying their work, and not

¹ The President's Discourses are given biennially, in odd-numbered years, not even-numbered, as at first.



National Portrait Gallery

(l. to r.) SIR W. CHAMBERS, J. WILTON AND SIR J. REYNOLDS
from the painting by J. F. Rigaud, R.A.

for their peculiarities or eccentricities, which could only lead young imitators into mannerism. 'Study them', he said, 'with a suspicion that great men are not always exempt from great faults; but remember that it is their excellencies which have taught you their defects.' Prompted by his own experience, he spoke strongly in favour of the free development of individual taste and talent: 'we can teach you here but very little; you are henceforth to be your own teachers.' The artist should follow his natural inclinations, and not cramp himself down to a strict plan. Mere methods of work might often be excuses for real idleness of mind.

That the Academy in its early years was not immune from the factious spirit which had upset the previous associations of artists is shown by the incident which led to Reynolds' resignation of both his Presidency and his membership in 1790. He openly suggested to the members that a newly-elected Associate, Joseph Bonomi, should be promoted without delay to Academician rank, in order that he might become Professor of Perspective. Resenting this advice, a number of members contrived to get Fuseli elected to the vacancy in the Academicians. Reynolds immediately sent in his double resignation: it quickly

brought his opponents to their senses, and the body as a whole easily prevailed on him to resume his long and indispensable authority over its proceedings. The extent of his personal sway over not only the Academy but London society was proved by the remarkable gathering of distinguished people at his funeral at St. Paul's in 1792. His own allusion to the disturbance which led to his resignation is worthy of note for its calm, generalising tone, and its wise counsel for the future : ' Among men united in the same body, and engaged in the same pursuit, along with permanent friendship occasional differences will arise. In these disputes men are naturally too favourable to themselves, and think, perhaps, too hardly of their antagonists. But composed and constituted as we are, those little contentions will be lost to others, and they ought certainly to be lost amongst ourselves, in mutual esteem for talents and acquirements ; every controversy ought to be, and, I am persuaded will be, sunk in our zeal for the perfection of our common Art.' ¹

Thus closed the busy life of the man who set a high example to artists of devoted industry (nearly 4,000 pictures came from his studio), of steady self-improvement in the progress of his work, and above all,

¹ Discourse XV, *init.*

of an easy and fruitful commerce with the intellectual life of the time.

In the first sentence of the Instrument the King declared himself the 'patron, protector and supporter' of the Royal Academy; and in fact he made himself responsible for its financial stability. Although after the first twelve years it was able to support itself, including its School and Library, and also to make grants in aid of impoverished artists and their relatives, the Treasurer continued to be in direct contact with the Sovereign, whose sanction was necessary for all new rules and resolutions for expenditure on special objects. In Reynolds' last year, 1791, his proposal for a contribution of £100 from the Academy towards the cost of a monument in St. Paul's to Samuel Johnson was opposed by Chambers in a letter strongly deprecating the use of the funds for outside purposes. The General Assembly of Academicians approved the proposal, but the King refused his sanction.

The Instrument requires that each Academician elected to fill a vacancy in the original number shall deposit in the Academy 'a picture, bas-relief, or other specimen of his abilities approved of by the then sitting Council', before he receives 'his letter of admission'. In May, 1769, six months after the

signing of the Instrument, it was decided that the document of admission should be a Diploma, and the text of this was written out by the King in his own hand: the form to which it has been adapted for present use is as follows:

GEORGE THE FIFTH, BY THE GRACE OF GOD, OF THE
UNITED KINGDOM OF GREAT BRITAIN AND IRELAND,
AND OF THE BRITISH DOMINIONS BEYOND THE SEAS,
KING, DEFENDER OF THE FAITH,
EMPEROR OF INDIA,
TO OUR TRUSTY AND WELL-BELOVED

GREETING

WHEREAS His Majesty, our Royal Ancestor King George the Third, of blessed memory, thought fit to establish in this his City of London, a Society for the purposes of cultivating and improving the Arts of Painting, Sculpture, and Architecture, under the name and title of 'The Royal Academy of Arts' and under his own immediate Patronage and Protection: and whereas we have been pleased to adopt the gracious views of our Royal Ancestor towards the said Society, and to take the same under our Royal care.

We, therefore, in consideration of your great skill in the Art of do, by these presents, constitute and appoint you to be one of the forty Academicians of our said Royal Academy; hereby granting unto you all the honors, privileges, and emoluments thereof, according to the tenor of the Institution, given under our Royal Ancestor's sign

manual, on the tenth day of December one thousand seven hundred and sixty-eight, and in the ninth year of His Majesty's Reign. And we are the more readily induced to confer upon you this honorable distinction as we are firmly persuaded that you will, upon every occasion, exert yourself in support of the honor, interest, and dignity of the said establishment; and that you will faithfully and assiduously discharge the duties of the several offices to which you shall be nominated. In consequence of this our Gracious resolution, it is our pleasure that your name be forthwith inserted in the Roll of the Academicians, and that you do subscribe the obligation in the form and manner prescribed.

Given at our Royal Palace of Saint James's the —— day of ——, in the —— year of our Reign.

The form of the Diploma was designed by Cipriani and engraved by Bartolozzi: a replica of the two copper plates then made for the upper and the lower parts is now in use. The upper part symbolises Labour and Genius by two figures of Hercules and Apollo: they stand on a square pedestal bearing the main inscription, and support a scroll with the motto 'Labor et Ingenium'. Between them is a medallion which shows Art as a crowned female figure seated on a throne and holding a statuette of Athene; on the base of the throne is inscribed 'Royal Academy of Arts, instituted MDCCLXVIII'. To the right of Art is a

winged boy distributing wreaths of laurel, and at her feet are three female figures personifying Architecture, Sculpture and Painting. Britannia is seated on the left, and at her feet is the lion. In the background is seen the Temple of Fame.

The examples of painting, sculpture, engraving and architectural drawing deposited by newly elected Academicians are known as Diploma Works, and they form the main collection of works in the Diploma Gallery, from which a rule of the Academy forbids their removal. When an Academician-elect has made his deposit, his Diploma is submitted to the Sovereign for signature ; the new Academician is then summoned to a General Assembly of Academicians, at which he signs an obligation in these terms before receiving his Diploma :

London, December 14th, 1768

‘ His Majesty having been graciously pleased to Institute and Establish a Society for promoting the Arts of Design, under the name and title of The Royal Academy of Arts in London, and having signified his Royal Intention, that the said Society should be established, under Certain Laws and Regulations, Contained in the Instrument of the Establishment, signed by his Majesty’s own Hand, We, therefore, whose Names are hereunto Subscribed, either Original, or Elected Members, of the said Society, do

Promise, each for himself, to observe all the Laws and Regulations contained in the Said Instrument, as also, all other Laws, By-laws, or Regulations, either made, or hereafter to be made, for the better Government of the above-mentioned Society, Promising furthermore, on every occasion, to employ our utmost endeavours, to promote the Honor and Interest of the Establishment, so long as we shall continue Members thereof.'

The new Academician's election is then complete, and he receives his Diploma and takes his seat in the Assembly. The vellum roll containing the signatures of all the Academicians from the beginning thus shows the names in the order of reception by the Assembly, which is not always the order of election, as some members have delayed longer than others in sending in their Diploma Works.

On December 14, 1768, four days after the Instrument was signed, a meeting of twenty-eight of the original members proceeded to elect officers—a President (Reynolds) and Council of eight, a Secretary (one of the Academicians, by a rule that continued till 1873), a Keeper to direct the studies in the School and reside in the Academy, and nine Visitors to teach the students. These officers all had to be approved by the King: the Treasurer was appointed by His Majesty himself, 'that he may have a person in whom he places

full confidence in an office where his interest is concerned'. When a Librarian was required in 1770, he too was appointed by the King.

Much of the early success of the Academy was doubtless due to the quiet ability of F. M. Newton, R.A., the first Secretary, who, after serving the Incorporated Society of Artists in the same capacity, carried on the official work of the Academy through its first twenty years. The Swiss painter, G. M. Moser, R.A., was the first Keeper; he had been the manager and treasurer of Hogarth's Academy in St. Martin's Lane, and for fifteen years he controlled the Royal Academy Schools, earning the respect and affection of every member and student. His daughter Mary, painter of flower-pieces, and Angelica Kauffman were among the original members, and remained the only women in the membership till the election of Mrs. A. L. Swynerton as an Associate in 1922. The first Librarian was F. Hayman, R.A., from 1770 to his death in 1776. Born as early as 1708, he was a survival from the time of Hogarth, before painting was raised by the Academy to a dignity unaffected by the birth or personal circumstances of the painter.

In order to indicate and support the educational character of the institution, four Professors were ap-

pointed at the outset, in December 1768—E. Penny, R.A. for Painting, T. Sandby, R.A. for Architecture, S. Wale, R.A. for Perspective, and Dr. W. Hunter for Anatomy. Other Professorships were added later—of Sculpture (J. Flaxman, R.A.) in 1810, and of Chemistry (F. S. Barff) in 1871. The Academy also attached to itself, on the proposal of Reynolds, who was determined that England should become aware of the intellectual connections and claims of art, some honorary members: in 1769, a Secretary for Foreign Correspondence (J. Baretti); in 1770, Professors of Ancient Literature (Samuel Johnson) and Ancient History (Oliver Goldsmith), and an Antiquary (Richard Dalton). A Chaplain was added in 1784 (the Rev. W. Peters, formerly R.A.); and recently, in 1928, a Professor of Law (Sir F. Newbolt, K.C.).

The Schools started well in their first year (1769) with the admission of 77 students in painting, sculpture, architecture and engraving. In 1771 a travelling studentship for Italy was founded, of £60 for three years; one of the first to be elected to this studentship was the sculptor, John Bacon. For many years now the Academy has awarded three travelling studentships every other year in painting, sculpture and architecture, each of the value of £200.

Thomas Gainsborough, R.A., Reynolds' great rival in portraiture and artistic eminence, never showed much interest in the Academy except as a place of exhibition for his pictures. One of several able sons of a Suffolk wool merchant, he had a quick, impulsive nature which often showed its strength, or weakness, in bursts of ill-temper. From 1742, his sixteenth year, to 1745 he studied under Hayman in London, and returned to his native Sudbury in 1746, satisfied that he had no need of further training. He married and, after working for fourteen years in Ipswich, removed to Bath, where he made a great name for himself during a further period of fourteen years. Then, in 1774, he set up in Schomberg House, Pall Mall, and lived there till his death in 1788. In a fit of ill-humour over the hanging of his pictures he ceased exhibiting at the Academy for some years (1773-1776); in 1784 he withdrew his pictures because the Council would not hang his group of Princesses as he demanded, and he did not send again.¹ Just before his death (1788) he wrote to Reynolds, who had always spoken of him with admiration and

¹ But in 1787 he offered to paint a picture for the Council Room, and he voted at elections of members in that and the following year.

regard, a letter¹ asking him 'to come once more under my Roof and look at my things. If what I ask now is not disagreeable to your feeling, that I may have the honour to speak to you, I can from a sincere heart say that I always admired and sincerely loved Sir Joshua Reynolds.' Though the President's call on him after his arrival in London had never been returned, Sir Joshua went to him at once and, as he says in his Fourteenth Discourse—'if any little jealousies had subsisted between us, they were forgotten in those moments of sincerity.' And his commendation of Gainsborough's art as standing on the highest level, though not surprising to us now, was for that time a bold as well as a generous avowal.

Hayman was succeeded as Librarian in 1776 by Richard Wilson, then sixty-three years of age and weak in health. For over twenty years he had with difficulty—increased by his irritable temper—made a living by landscape and occasional portrait painting.

In glancing through the list of the original members of the Academy, one is struck by the number of foreign names. Besides the Mosers and Angelica Kauffman, already mentioned, we find Bartolozzi, Cipriani, Carlini, Zuccarelli, Serres, Meyer and

¹ Preserved at the Royal Academy.

Zoffany. Conscious of the debt of British painting to Rubens, Van Dyck, Lely and Kneller, the Academy was, and has always been, ready to include in its body artists of foreign birth, if they practise regularly in this country.

The first vacancies in the list of forty Academicians were filled by election from among the exhibitors. But it soon became evident that a wiser method would be to create a class of Associates from whom, after testing their powers, the Academicians could recruit their own number. This new class was instituted in 1769, and Associates were given the same privileges as Academicians, except that of 'having a voice in the deliberations, or any share in the government of the Academy'. The number of Associates was limited to twenty till 1876, when it was raised to a minimum of thirty. Associates receive a Diploma similar in design and wording to that of Academicians, but signed by the President and the Secretary instead of the Sovereign: they sign an 'obligation' similar to that of the Academicians.¹ Another class of members, the Associate Engravers, had been formed even earlier in 1769. They were not to exceed six in number, and had no prospect of becoming Academicians, till in 1855

¹ See p. 22.

the law was altered and S. Cousins was promoted to the full membership. At the same time the total number in the class was reduced to four. Recently another alteration has placed engravers on an equality with painters, sculptors and architects in the membership : the rule now is that there must be not less than six sculptor Academicians and five sculptor Associates ; four architect Academicians and four architect Associates ; two engraver Academicians and two engraver Associates.

Before 1856 it was possible for members to vote at elections without being present, by sending the name of their choice by letter. Since then it has been necessary for votes to be given in person at the meetings summoned for election.

Among the Academicians elected in Reynolds' Presidency were R. Cosway, J. Wyatt, J. Bacon, J. Nollekens, M. W. Peters, J. Russell, J. S. Copley, J. Farington, J. Northcote, J. Opie, H. Fuseli and F. Wheatley.

III. Presidency of West (1792-1820)

The Academy which Reynolds left behind him in 1792 was a vigorous organisation with independent resources. In this year its Exhibition contained 780 works, as against the first Exhibition in 1769, with only 136, more than half of which had been contributed by the members ; now 654 of the 780 were by non-members. The receipts had increased from £700 to £2,600 ; and, instead of drawing on the Privy Purse for its deficits, the Academy possessed £12,000 of invested savings. In the previous 22 years, 564 students had entered the Schools, and 50 of them had been elected to membership : among these were Cosway, Lawrence, Hoppner, Beechey, Flaxman, Turner and Soane. They and many other distinguished artists owed their training to the regulated courses of the Schools, maintained continuously without charge to the students. The funds also provided annual donations for relieving distress among artists, their widows and children ; and in a few years' time it was found possible to

award small pensions to members and their widows. It was thus a well-established, prosperous, beneficent and honoured institution over which West was called to preside in 1792. He was offered a knighthood, but declined it. At General Assemblies of members he wore his hat,¹ 'to do honour to the office', as he said; and after speaking with the King he had gowns made for the porters to wear on special occasions.²

In this year, 1792, James Boswell, who had been appointed Secretary for Foreign Correspondence the year before, surprised the company at the Annual Dinner in April by a speech in which he referred to the great loss that the Academy had suffered by the death of his friend Reynolds, and the general anxiety about West's ability to fill the vacant chair. At the beginning of the next year, however, he made amends by composing a song in honour of 'our rare Ben' (West), which was sung at the members' less formal party in a tavern on Queen Charlotte's birthday.

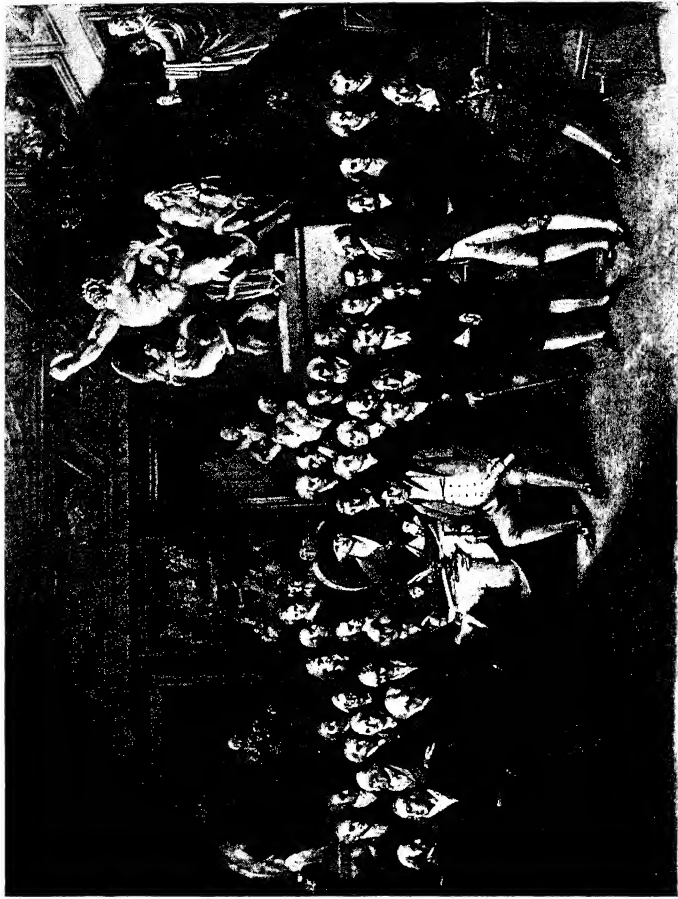
Public recognition of the status of members of the Academy is indicated by the fact that in 1797 the

¹ So in Henry Singleton's picture of him and the Academicians, now in the Academy, he is shown wearing his cocked hat. A reproduction of this picture appears on the next page.

² The gowns now worn by porters at the Soirées are a Victorian revival of the custom.

catalogue of the Exhibition contained for the first time a list of the Academicians and Associates, in order that—as J. F. Rigaud, R.A., said in proposing the innovation—‘ the public may not be imposed upon by people professing to be Royal Academicians ’. At the end of this year representations made by West, Farington and Hoppner of the difficulties of artists in that time of war with France persuaded Pitt to insert a clause in his Finance Bill allowing a reduction in tax assessed on ‘ houses kept by Royal Academicians and Associates, on the same footing as houses usually let to lodgers ; ’ and he spoke in praise of the Academy for having supported a national school of art without any aid from the public funds. Next year (1798) an addition of £300 was made to the receipts from the Exhibition by charging sixpence for the catalogue, which until then had been given free to visitors.

On the death of Chambers in 1796 the King appointed J. Yenn, R.A., Clerk of the Works at the Queen’s House, to fill the post of Treasurer. The personal interest and authority of the Royal Founder were shown more actively in 1799, when H. Tresham, R.A., appealed successfully to the King against a breach of the rule in the Instrument, whereby seats in the Council are to be held by the Academicians in



Royal Academy of Arts
THE ACADEMICIANS UNDER BENJAMIN WEST, P.R.A., 1802
from the painting by H. Singleton

regular rotation. In the same year the Academy made a grant of £500 towards the expenses of the State in the war with France and the troubles in Ireland and India, which had compelled the Bank of England to suspend cash payments. Evidently the institution was becoming a little proud of its financial success, and soon the Royal authority had to impose restraint. In 1803 the General Assembly resolved to contribute £500 to a fund for 'those who may suffer or distinguish themselves in the present war'. The Council disputed the power of the Assembly to act in this way, and the matter was referred to the King's decision. After taking legal advice His Majesty laid it down that 'the General Body have no power whatever to apply any part of the funds . . . without the authority and consent of the Council ; and also no part of the funds can be applicable to any purposes but those of the Institution of the Royal Academy'. This order was to be recorded 'as a future guide to the conduct of the General Body on similar occasions'. It is worth noting that Turner, though still under twenty-eight years of age, was serving at this time on the Council as a new Academician, and even took the chair twice as the President's deputy.

In 1805 West became aware of some opposition

among the members to his Presidency, and resigned the office ; the King's architect, Wyatt, was elected in his place. The paper containing Wyatt's name as President was duly signed by the King ; but in December, 1806, the Academicians re-elected West, who continued to preside till his death in 1820. The year 1805 also saw the foundation of the Society of Painters in Water Colours ; and further, of the British Institution, through efforts made by West and Archer Shee to provide an exhibition at which works by British artists, including those which had been previously shown at the Academy, but excluding portraits, might be made more fully known to the public, and at which prizes might be awarded for the best exhibits. A sum of nearly £8,000 was subscribed, and Boydell's Shakespeare Gallery in Pall Mall was acquired. There the first exhibition was held in January, 1806. A series of Old Master Exhibitions was arranged later on, for the summer months, to enable artists and students to study works of established reputation, as they can at the present time in the National Gallery,¹ the Tate Gallery, and elsewhere.

The Academy Exhibition continued to be the only

¹ Mr. Whitley (*Art in England, 1800-1820*) notes a previous attempt at such an exhibition in the form of 'The British

important place for the display of new pictures. In 1807 it included works of Lawrence, Turner¹ and Wilkie, and some also of Constable, who had entered as a student in 1800 and was now thirty-one years of age. Two years later (1809) the members were allowed 'varnishing days' in order to retouch their pictures in the Academy before the opening, and this privilege continued till 1852, when it was given up as seeming to be an invidious advantage. Probably it would have ceased sooner, if Turner (who died in 1851) had not found it so useful for improving his pictures at the last moment in their new surroundings. A few years later the present arrangement was introduced, whereby members have their varnishing days, and then another day is allotted to non-members.

In 1809 the Academy began a regular practice of adding a certain sum each year to its savings: to make the amount substantial, the cost of the tavern dinners on the King's and the Queen's birthdays was shifted from the Academy to the members; the Annual Dinner was restricted to 150 persons; the

School' in Berners Street, which started in 1802 under the patronage of the Prince of Wales, but soon failed.

¹ Turner was appointed Professor of Perspective in this year: he held the post till 1837.

price of the catalogue was raised from sixpence to a shilling; and rather less was given away in charitable grants. In November of this year the fiftieth anniversary of the King's accession was celebrated by the presentation of a loyal address and a dinner of the members held at their own expense.

A suggestion of the Prince Regent at the Annual Dinner of 1811 led to a commemoration of Reynolds in 1813, when 113 of his works were exhibited at the British Institution; and the precedent was thus given for similar commemorations of other eminent British artists in later years. The Academy Exhibition of 1815, held during the Hundred Days of Napoleon, called forth a notable pronouncement from Hazlitt, who wrote in *The Champion* congratulating the country 'in having to boast of work which will carry down to posterity the date of the present time and cause it to be named with honour by those who are yet unborn'. He instanced Wilkie's *Distress for Rent*, and Turner's *Crossing the Brook* and *Dido building Carthage* as 'achievements that raise the achievers to that small but noble group whose name is not so much of to-day as of all time'. Constable's pictures were also much admired and discussed; de Wint showed his oil painting *A Cornfield*, Raeburn some portraits, and

Lawrence his full-length of the Prince Regent. The exhibition produced the unusually large sum of £5,255. In this year the Academy welcomed Canova by a special dinner in his honour at Somerset House, and the sculptor members—Nollekens, Flaxman, Westmacott, Chantrey and Rossi—added their evidence in support of his opinion in favour of the purchase of the Elgin Marbles for the British Museum.

In 1816, following the lead of the British Institution, the Academy added a Painting School (for copying Old Masters¹) to its establishment, which so far had only taught drawing to painters. A number of pictures were borrowed for the purpose from the Dulwich Gallery², recently founded under the wills of Sir Francis Bourgeois, R.A., and Mrs. Desenfans, who wished the Academy to inspect the Gallery periodically and ‘ascertain that the collection was properly preserved and kept’. The President and members still make a formal visit of inspection to the Gallery every year; and pictures are still lent by the Governors to the Academy Schools, though one each year is now considered sufficient.

¹ Painting from the living model came only about 1852. Drawing from the Life had always been part of the training.

² The Gallery was built in 1812 by Sir J. Soane, R.A.

Waterloo had been fought, and the Continent was open for travellers. In 1818 the Academy began again to send out travelling students, after an intermission of twenty-three years. This year was also the fiftieth since the foundation of the Academy; the occasion was celebrated by a dinner of the members, at their own expense, on the day of the signing of the Instrument, December 10.

Benjamin West died, aged 81, in March, 1820, and was buried beside Reynolds in St. Paul's. Except George Dance, he was the last remaining of the original members, and for twenty-seven years he had conducted the affairs of the Academy with constant dignity, fairness and zeal for the welfare of artists of all ages. His patron and friend, King George III, who had seen the foolish dealings with West's native country, America, which led to the War of Independence (1775-1782), and then the earth-shaking progress of the French Revolution and the Napoleonic Wars (1789-1815), had died, after some years of helpless insanity, in the preceding January.

The Secretaryship, which had been held by F. M. Newton, R.A., for the first twenty years since the foundation in 1768, was carried on by J. Richards, R.A., from 1788 to 1810. H. Howard, R.A., then

acted as deputy till his appointment in 1811, and he held the office till 1847. The first Keeper, G. M. Moser, R.A., was succeeded in 1783 by A. Carlini, R.A., and he again in 1790 by J. Wilton, R.A. In 1804 H. Fuseli, R.A., succeeded to the post and held it till 1825. J. Yenn, R.A., continued as Treasurer till 1820, when he resigned and was succeeded by Sir R. Smirke, R.A. The Professorships of Painting and Architecture were held by other members in more rapid succession, except that Sir J. Soane, R.A., held the latter from 1806 to 1837; the first Professor of sculpture, J. Flaxman, R.A., held his post from 1810 to 1826. J. M. W. Turner, R.A., was Professor of Perspective from 1807 to 1837; the poor delivery of his lectures seems to have been largely compensated by the fine drawings that he showed to illustrate his lessons. Among the Academicians elected during West's Presidency were Sir T. Lawrence, R. Westall, J. Hoppner, Sir W. Beechey, Sir M. A. Shee, J. Flaxman, J. M. W. Turner, Sir J. Soane, W. Owen, Sir D. Wilkie, Sir H. Raeburn, W. Mulready and Sir F. L. Chantrey.

In 1820 the Exhibition receipts were £4,650, and the invested savings amounted to £20,000.

IV. Presidency of Lawrence (1820-1830)

Lawrence was fifty years old when he was elected President in 1820. His distinction in portraiture, his favour at Court, and his attractive personality made the choice obvious. Born in 1769, he entered the Academy as a student in 1787, and his portraits in the Exhibition—especially that of Miss Farren, the actress, in 1790—soon brought him a high reputation. He was elected an Associate in 1791, at the age of twenty-two¹; and in 1794, when he was not yet twenty-five he was made an Academician. After Hoppner's death, in 1810, Lawrence stood without a rival in British portraiture; and his fame was spread over Europe by the commission from the Prince Regent in 1814 to paint the portraits of all the persons who had been prominent in bringing about the downfall of Napoleon. After an interruption caused by the Hundred Days he was knighted in 1815, and proceeded with his task at Aix-la-Chapelle

¹ Five years later a rule was made requiring Associates to be not less than twenty-four years of age.

in 1818, and at Vienna and Rome in 1819. Including the portraits painted in England there were thirty-one altogether¹ : when Lawrence returned home in 1820 he had been elected a member of eight foreign Academies, and was now chosen to preside over the British Royal Academy. King George IV added to his approval of the appointment the gift of a gold medal and chain, to be worn by the President and his successors on formal occasions.

There is little of note to record of the ten years of Lawrence's Presidency. His splendid collection of pictures and drawings, formed at a cost which, in addition to the generous flow of his help to needy artists, was more than even his ample income could comfortably bear, was eagerly visited by artists and students ; its fame, and his own persuasive appeals, aroused the Government to take steps in 1824 for the foundation of a National Gallery, which had its first simple abode in Pall Mall.² In this same year some pictures by Constable, who was just in the middle of his ten years' Associateship, were bought by a French

¹ Twenty-one were for the Waterloo Gallery, Windsor.

² In 1821 the Academy, on Lawrence's advice, purchased for 600 guineas the fine copy by Marco d'Oggiono of Leonardo's *Last Supper* which hangs in the Diploma Gallery.

collector and shown with high approval in the Louvre ; one of them was *The Hay Wain*, now in the National Gallery : the artist was awarded a gold medal for these works by the French king. In 1828 Sir Walter Scott attended the Annual Dinner as an honorary member, having been appointed Antiquary the year before. His health was specially proposed by the President, with great applause.

In January, 1830, occurred the sudden death of Lawrence, at the age of sixty, apparently from a mistaken treatment by blood-letting. Like his two predecessors he was buried in St. Paul's. Later in the year the British Institution held an exhibition of ninety-one of his best pictures. In 1831 the Academy offered to subscribe £1,000 towards the purchase of his collection of drawings for the nation ; and although Soane offered another contribution of £1,000, the effort failed. The Government would not vote the sum necessary to make up the price, and the collection was dispersed by auction, to the continual regret of all who have wished that the many fine examples of design by Rubens, Rembrandt, Leonardo, Michelangelo and Raphael had been retained in this country. His collection of casts of architectural details was purchased by the Academy for £250 and

presented to the British Museum, whose Trustees, after some years, gave them back to the Academy. They now hang on the walls of its Architectural School. In 1830 Sir George Beaumont, heir of the generous collector of the same name, presented to the Academy the marble relief of the Virgin and St. Anne with Christ and St. John by Michelangelo, which is one of the treasures of the Diploma Gallery.

George IV died in June, 1830, so that his reign and the Presidency of Lawrence almost coincided. Among the Academicians elected in these ten years were W. Wilkins (architect of the National Gallery, University College and other important buildings), W. Etty and J. Constable.

V. Presidency of Archer Shee (1830-1850)

The painter who was chosen to succeed Lawrence as President was born in 1769, the son of an Irish merchant who bore the ancient name of Shee. His mother, who had been a Miss Archer, died when he was two years old, and his father, in his early years, fostered in him a strong taste for classical literature. He attended a school of design controlled by the Royal Dublin Society ; when his father died in 1783, he was helped by an aunt to start drawing crayon portraits. In 1788, when he was beginning to work in oils, he went to London. Two years later, on Reynolds' advice, he entered the Academy Schools ; he studied there in the day-time, and spent his evenings in the society of literary people. From 1789 onwards he exhibited regularly at the Academy. At first he had a hard struggle to make a living, and in 1794 began writing notices of the Exhibitions in a newspaper. But in 1796 he married, and two years later set up in the house that Romney had built for himself in Cavendish Square.

He now, at the age of twenty-nine, was elected an Associate, and in only fifteen months (February, 1800) he became an Academician. Besides distinguishing himself with the portraits which he exhibited year by year, he published several books of verse—*Rhymes on Art* (1805) and *The Elements of Art* (1809) were the most notable—and enjoyed the friendship of Byron, Sydney Smith, Grattan and Moore.

In 1830, shortly after attaining the Presidency, he was knighted by William IV, and he became successively a Trustee of the British Museum and of the National Gallery, and a Fellow of the Royal Society. Sir Martin Archer Shee was a man of high principle, courage and energy, with unusual powers of expressing himself both in speech and in writing. These qualities proved of great value to the Academy, for during his Presidency it had to meet some heavy assaults of ignorant and envious criticism. The Reform Bill of 1831 gave occasion and animus to these attacks; others of the same sort were also made against the National Gallery and the British Institution.

The Government, moved in 1832 by the obvious need of finding suitable space for the growing collection of the nation's pictures, decided to build a National Gallery on the site of the King's Mews near

Charing Cross, and W. Wilkins, R.A., was appointed the architect. After some discussions and alterations of the plans the foundations were laid in 1833. The east wing was allotted to the Academy, whose right to rooms provided by the Crown was asserted by the President and acknowledged by the Government. The advantages offered by the change were commensurate with the steady development of the Academy, which was inconveniently cramped in its rooms at Somerset House, and whose students would now have the benefit of studying the works in the national collection next door. But the President saw the necessity of safeguarding the position of the Academy when it agreed to move out of rooms allotted to it as a permanent home by the Sovereign into others provided by a State department. As the new National Gallery began to arise, and some of the radical party in Parliament took the opportunity of attacking the Academy as a Royal and privileged institution, he wrote in April, 1834, to the Secretary of the Treasury pointing out the utter ignorance that these speeches showed of the origin, constitution and activities of the Academy, and referring him to a statement which the President had supplied at his request more than a year before. This statement explained how the Academy was

formed for the maintenance of a national school of art, free of charge to approved students, who were taught by distinguished artists—the members—and were eligible for travelling studentships and other prizes ; and also for the purpose of holding an annual exhibition, open free of charge to artists, which should produce, in the money paid by the public for admission, the necessary funds for the support of the school and for the relief of distress among artists. It was further shown that the Academy was the only body of artists which spent the proceeds of its exhibitions entirely on the objects of the institution, and that the members had conducted its business solely in the interests of British art by their unaided energies and independent judgment. The President then (April, 1834) obtained an interview with Earl Grey, the Prime Minister, and protested against some statements made in the House by the Secretary of the Treasury and Sir Robert Peel, to the effect that the Government had a right to deprive the Academy of its apartments at any time ; and he represented the sense of insecurity in the minds of the members regarding the proposed move to the new National Gallery. Shortly afterwards, when certain returns were demanded by a member of Parliament—of the number of

exhibitions during the last ten years, the number of works exhibited in each of those years, and the number of professors and of lectures delivered—the President only agreed to send the information after consulting the King, to whom alone the Academy was responsible, and obtaining his sanction. Sir Martin thus avoided the trap laid for the Academy, by promptly refusing to admit the claim of anyone but the Sovereign to interfere in its affairs.

In 1836 a Parliamentary Committee, appointed to enquire into the best means of extending a knowledge of the arts, and into the constitution, management and efforts of institutions connected with the arts, reported on the evidence they had taken from a number of persons who were known to have objections and complaints against the Academy. The most active of these critics was B. R. Haydon, who, as his first exhibit at the Academy in 1807 was not honoured with the best place, had carried on a campaign of petty and ignorant abuse of the institution in his writings and lectures. Only the President, the Keeper (W. Hilton, R.A.) and the Secretary (H. Howard, R.A.) were heard in defence of the Academy. The President dealt effectually with various mis-statements that had been made regarding its founda-

tion, constitution and management. The Committee, while giving prominence to the adverse criticism that had been put forward, made no definite comment on the merits or demerits of the case. The new National Gallery was completed, and the Academy, after obtaining the King's approval, moved into its new quarters (1836). A large sum was spent by the Academy on the installation and equipment of the Schools, Library and Exhibition Galleries. Over the fireplace in the Library was placed the round marble relief of the Holy Family by Michelangelo, and in the ceiling were inserted the four round paintings by Angelica Kauffman which had been in the Lecture Room at Somerset House.¹ The Exhibition Galleries were six in number. In April, 1837, the King came in state to the portico of the building, and handed to the President the keys of the new Academy. There can be no doubt that this public act of the Sovereign was intended to assure the Academy of its rightful tenure, in perpetuity, of adequate apartments bestowed by the Crown. King William's sudden death in the following June deprived the Academy of a firm friend and supporter.

In this same year an attempt was made in Parliament

¹ These paintings, with others by West, are now in the ceiling of the entrance hall of Burlington House.

by the reformer Hume to compel the Academy to open its Exhibition free of charge to the public at certain times. In answer to this proposal the President published an open letter to Lord John Russell, the Home Secretary, pointing out that the provision of a new habitation gave the State no new claim upon the Academy ; that the revenue, and therefore the educational work, of the institution would suffer by the suggested action ; and that the consequent crowding of the galleries would endanger the exhibits. As Hume continued his campaign, and many false statements were being put about, the President published a further pamphlet in July, 1838, correcting these misrepresentations. In March, 1839, Hume returned to the attack, and in a late sitting of the House obtained a motion for returns of the money received for admission to the Exhibition in the previous three years, and of the attendances of students in the Schools. This attempt to subject the Academy's affairs to the authority of Parliament was firmly resisted by the members, who in a petition to the House of Commons explained the system by which the Academy enabled itself to carry on the gratuitous instruction of students, the exhibition, free to artists, of their works, and their relief in case of distress ; and stated that the members

freely gave their time and energies to these tasks on condition that they were left in unhindered control of the Academy. They therefore requested that the order for returns might be rescinded. The Prime Minister (Lord Melbourne) and the Home Secretary (Lord John Russell) tried to persuade the President to give way, but in vain ; he and his colleagues were determined not to yield on the principle involved. In July the question was debated in the House. Sir Robert Peel and Lord John Russell advised that, in justice to the value and integrity of the Academy, the order be rescinded, and the matter was decided in favour of the Academy's contention by 38 votes to 33.

In a debate in the House on July 22, 1844, Sir Robert Peel ' seized the occasion of acknowledging the gratitude due to the institution (the Royal Academy) on account of the great benefit which it had conferred upon the arts. The exhibition was freely open to all artists, and its funds were applied solely to the promotion and support of art ; and he did say that it was to the Royal Academy, and not to Parliament, that the merit was due of founding in this country a national school of art.' ¹

¹ 'Report of Commissioners on the Present Position of the Royal Academy', 1863.

In 1845, the failing health of Sir Martin Archer Shee moved him to offer to resign the Presidency, but he was prevailed upon to continue ; and the members marked their sense of his services by voting him a salary of £300 a year, to which the Government added a Civil List Pension of £200, to be continued to his wife and daughters. He died in 1850, and was buried, not in St. Paul's like his predecessors, but at Brighton.

Meanwhile the national collection of pictures had been increasing at Trafalgar Square, and in April, 1850, the Government proposed to the Academy that it should vacate the rooms allotted to it at the National Gallery and accept two votes of £20,000 each in this year and the next, to enable it to procure suitable quarters elsewhere. But the motion for making these grants was withdrawn in the House, and the matter was left unsettled for the time.

The Exhibitions, in the larger space of the National Gallery, had shown a steady increase in the number of works shown from 1,289 in 1837 to 1,456 in 1850, when the receipts were £6,477. Westall, Beechey, Soane, Callcott, Wilkie, Chantrey, Wilkins and Constable had now passed away ; George Jones had succeeded William Hilton as Keeper in 1839, and J. P.

Presidency of Archer Shee (1830-1850) 53

Knight replaced H. Howard as Secretary in 1847. Of the new Academicians elected in this period we may notice, as painters, Sir C. L. Eastlake, Sir E. Landseer, D. Maclise, D. Roberts and W. Dyce ; as sculptors, J. Gibson, P. McDowell and R. Westmacott ; and as architects, C. R. Cockerell and Sir C. Barry.

VI. Presidency of Eastlake (1850-1865)

Charles Lock Eastlake, R.A., who for some years had been Secretary to a Royal Commission on the Fine Arts, was chosen in 1850 to succeed Sir Martin Archer Shee ; he was knighted by Queen Victoria on the occasion, and the Academy, in view of the expenses of his office, voted him a salary of £300. In the next year the great exhibition of the arts of design for manufactures in Hyde Park aroused a general interest in all artistic matters, and the Academy's Exhibition, specially prolonged to the middle of August, was attended by 136,821 persons.

In 1855 the much-debated question of promoting Associate Engravers to the rank of Academicians was at length decided, and S. Cousins was elected to the full membership. In the same year Eastlake became Director of the National Gallery. Soon after (1856) Parliament voted £2,000 for the first purchases of works for the National Portrait Gallery ; and the Academy petitioned Parliament for the extension of copyright to works of art.

The death of Turner in 1851 had deprived British art of a very great master and the Academy of a highly honoured and intimately connected member. His will was proved in 1852; but the numerous codicils were so vague and conflicting that it was not until 1856 that the Court of Chancery decided that the Academy should receive £20,000, and the National Gallery all his pictures and drawings. The Academy thereupon formed a separate Turner Fund for the relief of distressed artists other than members; at present 15 artists receive Turner Annuities of £50, and occasional Turner Gifts of £20 are also granted by the Council. Part of the Fund is applied in awarding a Turner Gold Medal and Scholarship of £50 for a landscape painting by a student, and in meeting some special requirements of the Schools. Thus the Academy has carried out the two main wishes of the testator—to promote the training of young artists, and relieve distress among the old.

In 1858 Lord Elcho proposed in the House of Commons that accommodation for the growing collection of pictures in the National Gallery be provided by removing the Academy from the east wing of the gallery to some other place. As remarks were made casting doubt on the Academy's claim to a habitation,

the President sent a statement of its position to the Prime Minister and the Chancellor of the Exchequer. In reply Lord Derby admitted the 'moral claim' of the Academy, 'should the public require their removal, to have provided for them, by the public, equally convenient accommodation elsewhere'. Consultations followed between the President and the Government; and in February, 1859, the Chancellor announced that it had been arranged that the Academy was to be granted a large portion of the site of Burlington House, Piccadilly, which had been purchased by the Government some years before. There the Academy, instead of accepting a vote of public money for the erection of new buildings, was to keep itself independent of Parliament by providing the buildings out of its own funds, while holding the site in virtual freehold. Lord Lyndhurst, a month later, mentioned in the House of Lords the 'remarkable circumstance that distinguishes the Royal Academy in this country from all the other Academies that exist on the continent of Europe. There is not a single Academy for the purpose of promoting the fine arts upon the continent of Europe that is not supported entirely by the State; whereas the Royal Academy here has, almost from its first institution,

been self-supporting. It has been of no charge whatever to the State and, in this respect, resembles many other of our institutions, which would, in foreign countries, look for aid to the Government, but which, in this country, are supported by the energy, the vigour and enterprise of individuals.' He added that, by the arrangement made in 1837, the Academy held its premises at the National Gallery 'not of the nation, but of the Crown, and at the pleasure of the Crown'; and that the object of the members, in undertaking to build galleries at Burlington House from their own resources, was and always had been 'to remain solely under the control and supervision of the Crown'. Lord Derby replied that 'the Academy has a right to claim that they shall have some means provided for carrying on their labours, from which the public have derived the greatest benefit. My noble and learned friend has only done justice to the zeal with which these labours have been undertaken, and to the services they have rendered to the fine arts in this country.'

In 1861, the first woman student applied for, and obtained, admission to the Drawing and Painting Schools. No bar had existed to such admission, except as regards the Life School, owing to lack of space for

a separate studio for women. In 1862 the Varnishing Days, which had been discontinued, were restored ; two days were given to the members and one day to non-members.

The President died at the end of 1865 ; by his own desire he was buried at Kensal Green. Besides his excellent guidance of the affairs of the Academy, he is to be remembered for the great progress made under his direction in the acquisition of pictures for the National Gallery, and for his valuable writings on the materials and methods of eminent painters. Among the Academicians elected in Eastlake's Presidency were T. Creswick, Sir F. Grant, W. P. Frith, J. Phillip, J. C. Hook, Sir G. G. Scott, P. F. Poole, Sir J. E. Millais and J. F. Lewis.

VII. Presidency of Grant (1866-1878)

In February, 1866, when Sir Edwin Landseer had been elected President but declined the honour, the members chose Francis Grant, who was shortly afterwards knighted by the Queen. He was already sixty-three years of age, having become an Associate in 1842 and an Academician in 1851; a self-taught painter, Grant had begun exhibiting at the Academy in 1834, his thirty-second year, when his *Melton Breakfast* opened a series of successful sporting pictures. These were followed by many portraits of well-known people. His experience and ability enabled him as President to lead the Academy successfully through the period of its installation in Burlington House.

After prolonged negotiations with the Government the Academy received notice that its rooms at the National Gallery were to be appropriated for the national pictures, and that Burlington House, with most of the garden behind it, had been allotted in permanent possession to the Academy. Sydney

Smirke, R.A., was thereupon appointed the architect for the new buildings to be erected by the Academy at its own expense. In March, 1867, the lease was executed, giving the Academy a tenure of Burlington House and a site to the north of it for 999 years at a nominal rent, the only conditions being that the premises should be at all times exclusively devoted to the purposes for which the Academy was founded, and that an upper storey should be added to the House, to conform with the buildings which the Government proposed to erect round the Courtyard to the south for various learned Societies. The building of the Galleries, and the adaptation of old Burlington House for offices and meeting-rooms, proceeded rapidly in 1867 ; so that in the following year the Academy started on the second century of its existence with hopes of enlarged activities in its Schools, its Exhibition and its general influence as a focus of the public interest in contemporary art. The centenary was celebrated on the foundation day, December 10, 1868, by a supper in the apartment of the Dilettanti Society at Willis's Rooms.

The cost of building the Diploma Gallery over old Burlington House was met in part by a large bequest of money from J. Gibson, R.A., together with a

number of his sculptures, for which a permanent gallery, known since as the Gibson Gallery, was to be provided. The nine niches on the façade of this top storey were filled a few years later with statues of Phidias, Leonardo, Flaxman, Raphael, Michelangelo, Titian, Reynolds, Wren and William of Wykeham. In 1875 the alterations of the old house were completed, and the Library was moved from the National Gallery to one of the rooms on the first floor. The new Galleries were lighted by gas, and the Summer Exhibition of 1869—the first held at Burlington House—contained a marble bust of Queen Victoria by H.R.H. Princess Louise, presented by Her Majesty to the Academy. The cost of the buildings to December, 1869, was £74,810, and many more thousands were spent in each of the following eight years. The increased accommodation for students in the new Schools, on the ground floor below the northern galleries, made possible a larger admission of women students.

The first year of Grant's Presidency, 1866, was marked by an important change in the mode of electing members. It was now decided that Associates as well as Academicians should vote at elections to either class of membership. In 1873 the procedure

now in force was instituted, whereby lists of candidates are first marked against one name by the members present, a second marking follows among the names which have obtained four or more votes, and one of the two highest at this second marking is then selected by ballot.

In 1876 it was decided that the number of Associates should be raised from twenty to a minimum of thirty, the increase to be effected gradually in about two years. In 1868 a new class of Honorary Foreign Members had been created, so that the Academy might do honour to distinguished artists of other countries.¹

As the British Institution had found it necessary to cease holding its two annual exhibitions—one of them containing works by Old Masters—the Academy decided to hold in January and February, 1870, the first of its Winter Exhibitions of such works, although there was little prospect of financial profit. In 1871 a special day previous to the opening of the Summer Exhibition was set apart for a private view of representatives of the press.

In 1873, on the resignation of J. P. Knight, R.A., as Secretary, it was decided that his successor thence-

¹ This class is now entitled 'Honorary Members', so as to allow the inclusion of eminent artists practising in the Dominions.

forward should be a layman—‘ a gentleman of good literary attainments, competent for the conduct of official business ’—and F. A. Eaton, M.A., was elected to the post. Two years later, when Smirke resigned the Treasurership, his successor, E. M. Barry, R.A., was appointed not, as hitherto, directly by the Sovereign, but by Queen Victoria’s permission, on the recommendation of the General Assembly, and this has since been the practice.

About the same time (1875) the Academy received, under the will of Sir F. L. Chantrey, R.A., a fund for the purchase of works of painting and sculpture executed within the shores of Great Britain. The works purchased with the fund by the President and Council were to form a national collection of British Art, for which the testator hoped that the Government would in time provide a suitable gallery. The fund, amounting to £105,000, was invested in Consols by the five Trustees who were to control it and hand over the income each year to the Academy. The first purchases—7 paintings and 1 sculpture—were made in 1877.¹

In 1877 the wearing of scarlet cloaks by two of the porters on special occasions was revived, and new ones were made on the old design.

¹ An extract of Chantrey’s will is given on pp. 188-193.

Sir Francis Grant died in 1878, having seen the Academy well established in its new home at Burlington House. He was buried at Melton Mowbray.

Among the Academicians elected in Grant's Presidency were G. F. Watts, Lord Leighton, G. E. Street, T. Woolner, Sir E. J. Poynter, Sir W. Q. Orchardson and R. Norman Shaw.

VIII. Presidency of Leighton (1878-1896)

The new President, Frederick Leighton, was forty-eight years of age, and he was obviously well fitted for the office by his varied accomplishments as a painter, linguist, speaker and connoisseur of the arts. He was received by the Queen, after the Secretary had delivered up the chain and medal of office and obtained Her Majesty's signature to the submission of his election, and he was then invested with the chain and medal, and knighted. His striking presence and eloquence soon made him a prominent figure in London society.

The Diploma and Gibson Galleries, containing the permanent collections of the Academy, had now been arranged, and were opened to the public (1878). Since then they have been open free every week-day from 11 a.m. to 4 p.m. Next year the President gave to the Academy the sitter's chair of Reynolds, which is shown in the Diploma Gallery. The great extent of buildings which had come into use at Burlington House for meetings, office work, exhibitions and teaching

necessitated the appointment of a Surveyor, who should report regularly to the Treasurer on the buildings and their various requirements.

The Council and General Assembly were busy at this time making important recommendations to the Government on a new Copyright Bill.

The foundation by E. Armitage, R.A., in 1877, of prizes bearing his name was followed (1879) by a bequest of a former Keeper, C. Landseer, R.A., of £10,000 for scholarships. In 1883 S. Cousins, R.A., founded a fund to provide annuities of £80 for artists, other than members, in need of assistance.

In 1883 Norman Shaw's plans for additional buildings—the South Rooms and Refreshment Room at the south-west corner, the Architectural Room at the south-east, a new Diploma Gallery over the western end of the old House, and enlargements of the Schools on the north side—were approved, the cost being estimated at more than £20,000. Owing to the crowding of the public in the galleries at the Summer Exhibition, an iron railing was fixed all round the walls of the picture galleries.

Next year (1884) Sir R. Peel moved in Parliament for returns of the Academy's administration of its several departments. The President declined to

acknowledge the authority of Parliament, but on Mr. Gladstone's advice, and with the Queen's permission, the Council sent voluntarily to the Government, in 1885, copies of its Annual Reports issued to the members since 1863.

In 1886 Leighton was made a baronet. After reviewing the expenditure on its buildings up to that date, the Academy arranged its fire insurance in the following scheme of values : Schools, North Galleries and basement, £24,000 ; Centre Galleries and basement, £22,000 ; South Galleries and basement, £18,000 ; New Galleries, Refreshment Room and Kitchen, £12,000 ; Old Burlington House and Diploma and Gibson Galleries, £44,000 : total, £120,000. In 1891 electric light was installed in the five official rooms on the first floor of Burlington House ; two years later it was extended to the galleries and offices, and in 1894 to the Schools. The total cost was £2,100.

In 1889, by the gift of Mrs. Dawkins, the Academy acquired one of the finest of Constable's paintings—'Dedham Lock, or the Leaping Horse'.

In 1895, as Leighton was in bad health, and left England in April, Millais was appointed to act as his deputy at the Annual Dinner. Leighton died in 1896,

shortly after he had been raised to the peerage as Lord Leighton of Stretton: he was buried in St. Paul's. In February Millais was elected President, but he also was suffering from serious disease, and his condition gradually grew worse. He died in August, and was buried in St. Paul's. Owing to the death of Leighton and the illness of Millais the Annual Dinner was not held this year (1896).

Two sisters of Leighton founded in his memory a fund which was to be applied as the Academy might think best. It was decided that the income should be used for placing pictures, statues and other decorative works in or near public buildings.¹

Among the Academicians elected in Leighton's Presidency were Sir L. Alma-Tadema, J. L. Pearson, F. Holl, Sir H. Thornycroft, Sir H. Herkomer, Sir F. Dicksee and Sir A. Gilbert.

¹ A list of works so placed under the terms of the Leighton Fund is given on pp. 194-5.

IX. Presidency of Poynter (1896-1918)

Edward John Poynter, who was chosen to succeed Millais as President, had been a student of the Academy in 1855; he had gone in 1857 to his native city, Paris, and associated there with Whistler and Du Maurier. In 1861 and every following year he exhibited at the Academy, and became notable for his learned scenes of ancient life, finely drawn and modelled. He also executed mosaics in the Houses of Parliament, and a fresco in St. Stephen's, Dulwich. He was elected an Associate in 1869, and an Academician in 1877. As the first Slade Professor at University College (1871-75) he introduced to England a strong French influence, which was carried on by his successor, A. Legros. He became Director of the South Kensington Museum and Principal of the National Art Training School, where his French leaning was again shown by the appointment of Dalou for modelling. In 1894 he succeeded Sir Frederick Burton as Director of the National Gallery, which received many great accessions, and its first

illustrated catalogue, under his rule ; he resigned this post in 1904. His wide culture, his command of languages, and a clear, forcible style of writing, besides his great technical knowledge of the graphic arts and methods of training, earned him a general respect among artists ; though the kindly warmth of his nature was known best by small circles outside his profession. He was knighted by the Queen on his election to the Presidency in 1896. The Winter Exhibition of 1897 consisted of works by Leighton, and was visited by over 50,000 persons.

In this year (1897) it was arranged with the Government that the Chantrey Bequest purchases, which since they began in 1877 had been housed in the South Kensington Museum, would be kept and exhibited in the newly erected Tate Gallery. Thus was accomplished Chantrey's 'wish and intention that the works of art so purchased as aforesaid shall be collected for the purpose of forming and establishing a public national collection of British Fine Art in painting and sculpture executed within the shores of Great Britain, in the confident expectation that whenever the collection shall become or be considered of sufficient importance the Government or the country will provide a suitable and proper building or accommodation for

their preservation and exhibition as the property of the nation free of all charges whatever on my estate.' The Treasury undertook that the intentions of the testator would be carried out in spirit and in letter: the Trustees and Director of the National Gallery would accept the works when purchased, and would hang them as a separate collection. The works so far purchased, 85 in number, were accordingly handed over to the nation. After some further correspondence on the arrangement, the Treasury stated (1898) that no power of selection or elimination was claimed on behalf of the Trustees and Director of the National Gallery in respect of works purchased under the terms of the bequest.

The Winter Exhibition of 1898 consisted of works by Millais, and was visited by over 79,000 persons. The next one was of works by Rembrandt, comprising 84 oils and 124 drawings. In 1900 the same honour was done to Van Dyck, with an exhibition of 129 oils and 106 oil sketches and drawings.

In 1899 the entrance hall was floored with black and white marble and panelled, and the five paintings by West and four by Angelica Kauffman, similarly used at Somerset House and the National Gallery, were inserted in the ceiling.

The death of Queen Victoria in January, 1901, deprived the Academy of a Royal Patron who had shown a deep and continuous interest in its affairs since almost the beginning of its second stage of growth in Trafalgar Square. The national mourning caused the Annual Dinner to be omitted this year.

In 1903 it was decided that the number of works which members might send to the Summer Exhibition should be reduced from eight to six, and that of works sent by non-members from eight to three.

In the following year the House of Lords appointed a Select Committee to inquire into the administration of the Chantrey Fund. A number of witnesses were examined, and a Report was issued which, after stating the terms of Chantrey's will, and the method followed by the Council in making the purchases, observed that it was generally admitted that the Chantrey Collection was 'incomplete and in a large degree unrepresentative', as it possessed no works by certain 'brilliant and capable artists who worked in the last quarter of the 19th century'; that owing to the distance from London the work of Scottish artists who exhibited mainly in Scotland had not been considered; that there was 'no ground for any imputation of corrupt or interested motives against the

Academy'; but that too exclusive a preference had been given to works shown at the Academy Exhibition, and that the Council had been too reluctant to purchase from private owners, from dealers, or at auction. The Report suggested that the power of purchase be placed in the hands of a Committee of three—the President, an Academician, and an Associate; and that a further alteration of the will be made so that works in part executed abroad might be eligible.

The Council prepared a memorandum on the Report, which after receiving the sanction of the General Assembly was sent to the Prime Minister (Mr. Balfour) in February, 1905, accompanied by a letter from the President. The memorandum proposed that works be recommended to the Council by two sub-committees of three painter and three sculptor members, so as to facilitate the search for suitable works; it deprecated the suggested departure from Chantrey's express desire that all works purchased should have been 'entirely executed within the shores of Great Britain'. The President, in his letter of comment, pointed out that Chantrey was intimately acquainted with the character of the Council, and presumably thought it less likely to be in-

fluenced by considerations of interest, and less swayed by the passing fashions of the day, than a smaller committee ; and that the evidence against the Academy resolved itself, where it was not in the nature of an open or veiled accusation of corrupt motives, into an expression of opinion on the merits of the collection, ' a point on which a body of artists like the Royal Academy has at least as good a right to an opinion as anyone else '. He maintained that there was ' no sufficient ground for proposing an alteration in the terms of a carefully considered will, which has been faithfully administered by those to whom it was entrusted, and which has resulted in the acquisition for the nation of a gallery of works of art which, with some few exceptions, such as are incidental to any large collection, and with some unavoidable omissions, due to the works of certain of our best painters not being in the market, are of a high standard, and place the British School in a distinguished position as compared with those of other countries.' The two sub-committees were appointed, and recommended works regularly to the Council.

The Winter Exhibition of 1905 consisted of 248 works by G. F. Watts (who died in 1904) and 66 by F. Sandys.

The British Institution had ceased to function in 1870, and the Trustees held the funds unemployed till 1885, when they were transferred to the Charity Commission. The result was a scheme for awarding scholarships to young British artists, and the administration was placed in the hands of Trustees appointed by the Academy, the Royal Scottish and Hibernian Academies, the Board of Education, London University and other bodies. In 1908 it was arranged that the examination of the competition works, sent in by students of any officially recognised school in the kingdom, would be held annually in the galleries of the Academy.

On May 6, 1910, a week after King Edward with Queen Alexandra had visited the Summer Exhibition, His Majesty succumbed to a sudden illness. King George V, in replying to the loyal address of condolence on his loss and congratulation on his accession, which the Academy presented on the occasion, graciously assured the President and members of his protection and support. For the coronation on June 22, 1911, the Exhibition, the Diploma Gallery, the Schools and offices were closed, and the front of the Academy was illuminated on that and the following evenings.

In April, 1912, the members presented to the King and Queen a coronation gift composed of paintings, drawings, etchings and sculptures by themselves.

In 1911 the Presidents of the Royal Scottish and Hibernian Academies were created *ex-officio* Honorary Members of the Academy. In this year the President of the Academy and A. S. Cope, R.A., were appointed by the Government to a Standing Committee of Advice for education in art.

Sir F. A. Eaton, the first lay Secretary of the Academy, died in 1913, after forty years' service. From the candidates who applied for the post W. R. M. Lamb, M.A., was elected to succeed him at the end of the year. In this December the galleries were lent to the newly constituted British School at Rome—on the management of which the Academy was and continues to be represented by four of its members—for the display and examination of the works sent in for the Rome Scholarship competitions.

On the day when the Summer Exhibition opened to the public in May, 1914, a woman suffragist made some slashes with a chopper through Sargent's portrait of Henry James. Some days later damage was done by another woman to a portrait of the Duke of Wellington by Herkomer. Scotland Yard could only suggest

that the iron rail which then ran round the galleries should be placed further out from the walls, and that the staff of detectives should be increased. These measures were taken; but soon a picture by G. Clausen suffered similar injury. The National Gallery was violated in the same way, and many public collections were closed in consequence.

When the European war broke out in August, the use of the galleries was at once offered to the War Office for any military purpose for which they might be suitable. As no such use was found for them, the eastern galleries were lent to the United Arts Force, which carried on its organisation there, and drilled in the courtyard, during the rest of the year. In October the premises of the Academy were insured against risk of damage by hostile aircraft, and a safe chamber for the most valuable works in its possession was constructed with sandbags in the basement. A number of pictures from the Soane Museum were also stored in this chamber. Early in 1918 it was decided that this protection was not enough to resist the increased force of the German aircraft bombs, and advantage was taken of an offer of the Government to store the most important works in a part of the underground railway beneath the Post Office. Thirty-two works were thus

stored until some time after the signing of the armistice on November 11 of that year.

In October, 1914, the Academy held a conference of delegates of the Royal Scottish and Hibernian Academies and the principal art societies of London to form a scheme for the relief of the distress which must occur among artists during the war. It was decided to hold a War Relief Exhibition early in 1915, with the aim of raising funds for the Red Cross Society and the Artists' General Benevolent Institution: the proceeds of each sale of a work were to be divided in three equal parts between these two societies and the artist, or, if the artist so wished, shared equally by the two societies. The committee consisted of representatives of fourteen art institutions, and they decided to include a Belgian section, arranged by M. Lambotte, Director of Fine Arts in Belgium. This exhibition produced a profit of over £4,000, which was applied for the benefit of the Red Cross Society, the Artists' General Benevolent Institution, and Belgian artists then living in England.

The Summer Exhibition was held as usual in 1915, and soldiers and sailors in uniform were admitted free. There was no Dinner and no Soirée. A fine marble statue, *Premier Matin*, by the Belgian sculptor E.

Rombaux, was purchased at the Summer Exhibition by subscription among members of the Academy and others, and was presented to the Tate Gallery. In the autumn and winter the eastern galleries were lent to the Red Cross Society and the Order of St. John of Jerusalem for ladies' workrooms—a very important adjunct to the medical services of the Army.

This year the fire insurance on the buildings was re-arranged, and the total value was fixed, with the approval of the Government, at £150,000. A former superintendent of the Fire Brigade was engaged for quarterly inspection of the appliances and drilling the staff. Another arrangement made was for the official publication each year of *The Royal Academy Illustrated*, a volume of reproductions of pictures, drawings, engravings and sculpture in the Summer Exhibition.

In 1916 the Board of Customs and Excise stated that in their opinion the Exhibition was liable to the new Entertainment Duty, although a clause in the Act exempted entertainments provided 'for partly educational purposes by an institution not conducted for profit'. A memorandum on the educational work of the Academy through its Schools and Exhibitions was presented to the Board, and no tax was levied at the

current Exhibition: but in October the Board stated that they were not satisfied that the Exhibition was exempt. An interview was arranged, at which the case was argued on each side. A further memorandum on the educational purposes of the Exhibition was submitted to the Board in January, 1917, and on the Private View Day, May 4, the Board stated that they had altered their opinion, and that the tax need not be collected from the public.

In April, 1916, all Schools for male students were closed for the duration of the war. Again there was no Dinner and no Soirée. In the autumn the Arts and Crafts Exhibition Society held an exhibition in the Academy, and the large gallery was given the appearance of a church. Several members of the Academy contributed large decorative paintings, and great interest was shown by the public.

For the beginning of 1917 a joint committee of the Academy and the leading societies for engraving and sculpture formed a special exhibition of Graphic Art and Sculpture. The artists gave half the proceeds of sales to the Red Cross Society.

In order to secure a due representation of the several arts in the membership of the Academy, it was decided this year that there must be not less than six sculptor



THE COUNCIL ROOM, 1935

Academicians and five sculptor Associates, and not less than four architect Academicians and four architect Associates.

In accordance with one of the recommendations of a Committee of the National Gallery Trustees (1915), a separate body of Trustees was appointed for the Tate Gallery in 1917. The Committee's enquiry and report had distinctly favoured the views of certain critics of the Academy and of its Council's choice of works for the Chantrey Collection, and they had recommended that the arrangement made by the Treasury in 1897-8 for keeping and exhibiting the purchases in the Tate Gallery should be rescinded. J. S. Sargent, R.A., the only professional artist appointed to the new Board, declined to serve. The Academy, supported by most of the art societies of London, approached the Government with a request for a reasonable representation of British artists on the Tate Board. The Board then invited the Academy Council to a meeting, at which the desire of the former for a voice in the selection of Chantrey purchases, and the difficulties of finding space in the Tate Gallery, were discussed. These questions were referred to a joint committee of the Academy Council, the Chantrey Trustees (who hold the funds spent by the Coun-

cil) and the Tate Trustees. It was agreed, after several meetings in 1918, that the Academy Council would inform the Tate Gallery Trustees of the works which they proposed to purchase and invite the Trustees' opinion on the advisability of adding them to the Chantrey Collection, but the Trustees would have no veto ; that the Trustees would suggest to the Council such works as they considered desirable for purchase ; that meetings of the two bodies would be held regularly to consider the state of the collection ; and that the Trustees would not oppose the Academy's request for the inclusion of at least three professional artists in their Board. The Academy had some reason to expect that this request would now be favourably received, as it had been influenced in making this agreement by a statement of the Treasury in 1907 that it would support a suggestion that the Academy should allow the National Gallery Board (then in charge of the Tate Gallery) some voice in the selection of Chantrey purchases.

In 1919 the Academy held a conference of Art Societies on the constitution of the Tate Board, and made an urgent appeal to the Government on the matter. Lord d'Abernon, Chairman of the Board, also wrote to the Prime Minister recommending such

representation of artists on his Board as the Academy suggested. At length, in 1920, Sir Aston Webb, P.R.A., and two painter Academicians were appointed Trustees of the Tate Gallery.

In June, 1917, a large part of the Schools was lent to the Admiralty for designing the camouflage of ships at sea. The Red Cross workrooms continued in other parts of the Schools. On September 24, about 9 p.m., a high-explosive bomb fell obliquely from a German airship on gallery IX, and exploded on contact with the floor, blowing the glass off the roof and breaking a large hole through the brick vaulting under the floor. Fortunately the gallery was unoccupied, and only some windows and casts were damaged in the Schools below. The gallery was quickly restored under the Government insurance scheme, and a small tablet commemorating the event was inserted in the doorway between it and the Lecture Room. As a result of special surveys and estimates made at this time, the buildings of the Academy were revalued for insurance at £200,000 instead of £150,000.

An Advisory Committee on War Memorials was appointed in 1917 by the Academy, to meet numerous requests for general advice which came from

various parts of the country. Several circulars of advice to public bodies were issued by the Committee in 1918.

This year was the last in which the quarto-size catalogue of the Summer Exhibition was issued. The increased cost of paper and printing, and the decreasing demand, made its continuance unjustifiable.

In July, 1918, the members presented the King and Queen with a silver statuette of St. George by Sir G. Frampton, R.A., on the occasion of the twenty-fifth anniversary of their wedding.

This year a committee of Academicians and Associates was formed to consider some proposals of R. Blomfield, R.A., for improving the internal organisation of the Academy. In the outcome two important changes were approved by the General Assembly and ratified by the King. Academicians on reaching the age of seventy-five were to become Senior Academicians (not more than five in any one year), and cease to serve on Council or Committees or in any office; they would thus leave vacancies in the body of forty acting Academicians, and these would cause a more rapid promotion of Associates to the full membership. Associates on attaining the same age would become Senior Associates, and make room for new

elections in the same way to the minimum number of thirty in this class. Other important changes made in the following year (1919) were the inclusion of at least three Associates in the selection committee of the Summer Exhibition, and a requirement that every year the five Academicians composing the junior half of the Council should be three painters, one sculptor and one architect, so that there would always be on the Council six painters, two sculptors and two architects (engravers counting as painters). In consequence of the seniority rule E. Newton, F. Brangwyn, Sir W. Orpen, A. Stokes and W. R. Colton were made Academicians. Mark Fisher was also promoted, but owing to his age he became a Senior Academician in 1920. In this latter year G. Henry, D. Y. Cameron, Sir E. Lutyens, H. Hughes-Stanton, Sir W. Llewellyn, F. D. Wood, J. Olsson, R. Jack and C. Shannon all became Academicians, as the vacancies were increased by several deaths. The mere fact of these and other promotions that came in the following years brought about many minor reforms as these members took their turn of service on Council and various committees.

In December, 1918, Sir E. J. Poynter, who was eighty-two years of age and in failing health, resigned

the Presidency. Sir A. Webb was appointed a temporary Chairman till January, 1919, when he was elected President; in March he was received and invested in the customary manner by the King. Sir E. J. Poynter was given the title of Past President: as there were five Academicians of even greater age, his turn to become Senior Academician did not arrive before his death in July. He was buried in St. Paul's, having lived to see the Academy pass the 150th year of its existence.

Among the Academicians elected in Poynter's Presidency were J. S. Sargent, Sir A. Webb, J. M. Swan and many well-known members who are still living.

The Winter Exhibition in January, 1918, consisted of works of art and relics belonging to the Imperial War Museum, and was the means of raising a considerable sum in aid of the Red Cross Funds. In the autumn some of the galleries were lent to the Royal Society of British Artists, whose premises in Suffolk Street had been taken by the Government for urgent war purposes. The Royal British Colonial Society of Artists also showed a collection of paintings, drawings and sketches of the war by Australian artists. For the beginning of 1919 the Canadian War

Memorials Committee prepared a notable exhibition of paintings by members of the Academy and other artists intended as a war-record for Canada.

The end of the war in November, 1918, began the gradual release of artists from military and emergency duties at home and abroad ; and the works belonging to the Academy, which had been stored with the national pictures under the Post Office and also in the sand-protected vault in the Academy, were brought back and replaced in the Diploma Gallery. In July, 1919, after the peace treaty had been signed, the members presented to the King a loyal address of congratulation on the success of His Majesty's forces. A gracious reply was received, expressing His Majesty's thanks and high appreciation of the patriotic and generous services of artists in the war. The Schools were entirely re-opened in April of this year, and in May the Annual Dinner was resumed after an intermission of four years. The Prince of Wales and many of the admirals and generals who had won fame in the war were present on this cheerful occasion. In the autumn the galleries contained three exhibitions—one of works by Ruskin, another of designs by camouflage artists in the war, and another of designs for war memorials. In December the Imperial War

Museum authorities, with the help of four of the painter members, arranged in the Academy a large collection of paintings and sculpture executed by members and other artists for the Museum.

X. Presidency of Webb (1919-1924)

Sir Aston Webb had been Treasurer since 1912, and was in his seventieth year when he was elected President in January, 1919. His long experience as an architect and an active member of numerous committees, both inside and outside the Academy, made him a suitable holder of the office at a time when certain changes and adjustments seemed advisable in the organisation of the Academy. One departure now made was to take the selection and arrangement of the Summer Exhibition out of the hands of the Council, and entrust these duties to Selection and Hanging Committees, which include part of the Council and some of the Associates (p. 107). Another change, in 1920, gave the new Keeper, Charles Sims, more personal influence over the Schools, especially the Painting School, where he, instead of a succession of members acting as visitors or directors of the studies, had continuous charge of the teaching under the Council.

During the war the Academy had made efforts to save for the nation the valuable collection of moulds for producing casts of famous works of sculpture,

which had been formed by the old-established firm of Brucciani, and which had to be sold owing to failure of business. In 1920 the Academy was enabled by the generosity of Sir William Petersen to make over the whole collection to the Government, who installed it as the Casts Department of the Victoria and Albert Museum.

In this year (1920) a conference of twelve societies or institutions concerned with the architectural amenities of London was held at the Academy to consider a proposal of the City of London Churches Commission for the demolition of nineteen of the City Churches. A memorial of protest from the conference was sent to the Bishop of London, who replied in 1921 that probably only a few of the churches would be abolished. The conference continued to watch the progress of the Commission's proposal.

In 1920 a catalogue of the Diploma Gallery was compiled and published for the first time. The insured value of the buildings of the Academy was now raised from £200,000 to £300,000: in 1921 it was raised again to £400,000.

In 1922 the Academy Council and the Chantrey Trustees agreed to a proposal of the Tate Gallery Trustees for a more regular process of recommending

works to the Council for purchase under the terms of the Chantrey Bequest. This was to be by means of two joint committees (for painting and sculpture), each composed of three members of the Academy and two members of the Tate Gallery Board. Since then these committees have met regularly and recommended works to the Council, who decide the final question of their acceptance or refusal for purchase and consequent addition to the Chantrey Collection in the Tate Gallery. This arrangement was welcomed by the Treasury as a 'satisfactory solution of a long-standing difficulty'—which was due, of course, to the division of responsibility, resulting from Chantrey's will, between the purchasing and the exhibiting body. At the same time the practice was started of holding annual meetings of the Academy Council and the Tate Trustees at the Tate Gallery, to consider the position and prospects of the Chantrey Collection, which now contains over 330 works.

In May, 1922, the Earl of Cavan, before a large company assembled in the courtyard of Burlington House, unveiled two memorial tablets which had been placed in the portico of the Academy in honour of the students of the Academy and the members of the Artists' Rifles Corps who had fallen in the war.

In this and the following year, besides meetings of members and others for advice on the formation of the art section of the British Empire Exhibition (1924), the Academy held a series of conferences which resulted in a scheme for a Royal Fine Art Commission, to advise the Government and public authorities on the design and siting of buildings and monuments, and on other artistic matters of interest to the public. The scheme was approved and adopted by the Government in 1923.

The bicentenary of Reynolds' birth was celebrated on July 16, 1923 (during the Summer Exhibition), by placing in the vestibule of the Academy his large portraits of King George III and Queen Charlotte and six other works by him, and in the Central Hall and large gallery his picture 'Theory', his easel, palettes, manuscripts and other relics. In the afternoon the President and members went to the crypt of St. Paul's and laid a wreath on Sir Joshua's grave; and in the evening the members and a large company of friends assembled in the large gallery, where addresses on the great painter's life and work were given by the President, the Keeper, J. S. Sargent, and the Earl of Crawford and Balcarres.

In this year the Academy formed a committee of

artists and scientists to consider the materials used by painters and the treatment of pictures needing repair. The committee, which included three Fellows of the Royal Society, published some cautionary advice to owners and curators of pictures, and proceeded to enquire into the properties of painters' materials.

Further conferences of the societies interested were held on a renewal of the proposal to demolish a large number of the City Churches. A strong protest was sent to the Church Assembly and published in the newspapers. In 1924 the Academy was informed that the proposed measure had been amended to some extent; but the conference was not satisfied, and continued to insist on its claim that the churches should be preserved for their obvious aesthetic and social values.

While returning from the annual dinner on May 3, 1924, the President was seriously injured in a motor accident, from which he slowly recovered during the next five months. As he was to become a Senior Academician at the following New Year, he could not be re-elected to the Presidency in December. On the foundation day (December 10) Frank Dicksee was elected to the office.

XI. Presidency of Dicksee (1924-1928)

The choice of Frank Dicksee—then seventy-one years of age—for the Presidency was due in part to a desire of the painter members, who always form by far the largest section of the Academy, that the institution should be represented by a well-known painter : but it was due also to his long and intimate acquaintance with the work of the Schools, of the Council, and of the Exhibition and other committees on which he had often served. The new President was invested by the King on December 17, 1924, and was knighted at the New Year. One of his first public acts was to preside over another conference on the City Churches question, and to send an urgent appeal for their preservation to the Ecclesiastical Committee of the Houses of Parliament (March, 1925). In the same month he wrote to *The Times* on behalf of the Council appealing on architectural and aesthetic grounds for the preservation of Waterloo Bridge.

In April, 1925, occurred the death of J. S. Sargent, whose great achievement in painting and fine person-

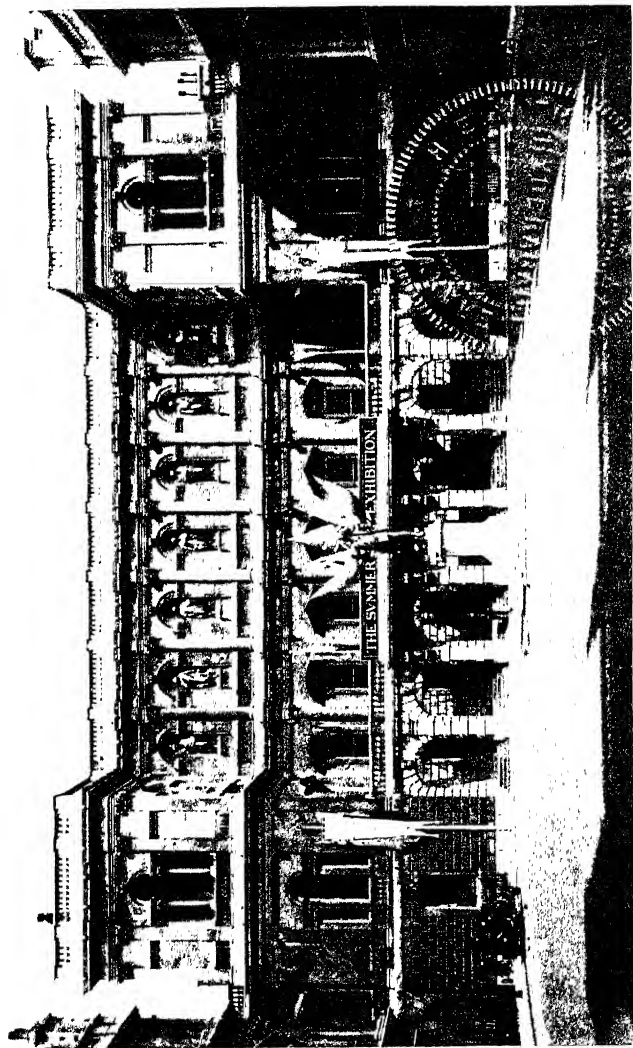
ality were honoured by a memorial service in Westminster Abbey, and also by a comprehensive exhibition of his work in portraiture, landscape, decorative design and sculpture in the following January. The exhibition was attended by over 108,000 persons; and his large bronze sculpture, 'Redemption', was given by his sisters and erected by the Academy as his memorial in the crypt of St. Paul's.

The Committee on the materials and treatment of pictures issued in November, 1926, a memorandum on the safest procedure in cleaning and repairing old pictures, to which they had first obtained the agreement of the National Gallery Trustees. This was followed in February, 1928, by a report of the committee on their researches and discussions concerning pigments and mediums available for modern painters.

In order to maintain a good standard of work in the portraits of Chairmen of the London County Council which are placed permanently in the County Hall, the Academy agreed to nominate in 1928 and each succeeding year the artist who should paint the portrait of the Chairman, which is subscribed for annually by members of the County Council.

In October, 1928, the President succumbed to the effects of a serious surgical operation. The funeral

service was held in Westminster Abbey, as St. Paul's was then under repair. On December 10, Sir William Llewellyn, K.C.V.O., was elected to the Presidency, and a gracious message from the Queen informed the Council that the election had received the King's approval, but that the investiture of the new President must be postponed during His Majesty's illness. In July, 1929, Sir William was received by the King and invested in the customary manner.



THE ROYAL ACADEMY, MAY 1935

XII. The Schools

When the Academy obtained in 1867 the long lease of Burlington House and part of the garden site behind it, the galleries were built to the designs of Sydney Smirke, R.A., and the Schools were ranged along the north side of them, towards Burlington Gardens, from which a lane leads to the Schools entrance, and also to the door at which exhibits are received. A long corridor from the Schools entrance gives access to the several studios for drawing, painting, sculpture and architecture. In some of the studios, and also in the corridor, are a collection of excellent casts, some of which are now irreplaceable, of sculpture and architectural ornament.

Students, male or female, who wish to be admitted to the Schools submit specimens of their work. If these are approved by the Council, and the students are not more than 21 years of age in the case of painters, 25 in that of sculptors, and 30 in that of architects, they become probationers for the first three months, and are admitted as students thereafter, if their work

is found satisfactory and promising by the Council. Holders of travelling studentships or maintenance scholarships from any schools in the Empire, or of certificates of proficiency in architecture from the Royal College of Art, the Royal Institute of British Architects, the Architectural Association and other well-known schools, are admitted without examination. No fees of any kind are charged to probationers or students throughout their studies in the Schools. Instruction is given by the Keeper and an assistant teacher in painting, by a master in sculpture, and by a master and visiting members in architecture. A teacher of drawing holds a class in the evening, and a curator attends daily to maintain regularity of work and good order. In June each year all students must pass an Annual Examination, held by the Council, if they are to retain their studentships.

The full period of studentship is five years. The Drawing and Painting School is open daily from 10 a.m. to 4 p.m. (Saturdays 10 a.m. to 1 p.m.). In it the studies are of drawing and painting from the nude living model, from the head and from the antique; monthly compositions, for which a small prize is given each month; studies in composition and from works of old masters. The Evening School of Drawing

is open daily, except Saturdays, from 4.30 p.m. to 6.30 p.m. The subjects are drawing from the life, time studies, and studies of drapery. The Sculpture School is open for the same hours as the Painting School, and the subjects are modelling from the life or the antique, and modelling of drapery. Students from the Painting, Drawing and Architectural Schools are admitted to study in this School at the discretion of the Keeper. The Architectural School is open daily, except Saturdays, from 6 p.m. to 8 p.m. The studies are original designs of subjects given by the Visitor.

In October and November the painting and sculpture students attend lectures given by the Professors of Anatomy and Chemistry ; in the first half of the year they take courses in perspective and architecture, for which special teachers are appointed by the Council.

In November the students compete for the valuable scholarships and prizes, many of which are provided through generous bequests from J. M. W. Turner, C. Landseer, E. Stott and other members, and which include travelling studentships in painting, sculpture and architecture. The competition works are arranged in the galleries during November, and are then examined by the Council, who award the prizes. The distribution of prizes takes place usually on

December 10, the foundation day of the Academy, in the large gallery, where the President addresses the students on the principles of their work. Every two years, when the gold medals and travelling student-ships are awarded, his remarks take the form of a Discourse, which is printed and distributed to the members and students.

These prizes are naturally of great use to students whose means are insufficient to keep them free for regular study in the Schools. Students of promise who, on leaving the Schools, are in urgent need of help in making their way as practising artists, can be assisted by the grant of Leverhulme Scholarships¹ awarded by the Council; and another fund held in trust by three officers of the Academy, Bird's Charity, is available for the same purpose. That the training in the Schools is maintained at a high level is proved by frequent successes of Academy students in the open competitions for the Rome Scholarships. In 1931 all three of the scholarships in painting, sculpture and architecture were won by students of the Academy. These Schools were built and equipped, and have been continually staffed and maintained by the Academy at

¹ Founded in 1932 by the Leverhulme Trustees in memory of the first Viscount Leverhulme.

an annual cost of about £4,000, entirely without subsidy from the State or fees from the students.

The numbers of students usually attending the several Schools are as follows: Painting and Drawing, 80 ; Sulpture, 10 ; Architecture, 45. The total number of students admitted since the foundation in 1768 down to the end of 1933 was 5,786.

XIII. The Library and Private Rooms

The Library of the Academy was placed in the ball-room of Burlington House at the east end of the first floor, when the House was taken over by the Academy in 1867. In 1927, when the Keeper's House was given up as a residence, some of its rooms on the ground floor, adjoining the east end of the entrance hall, were adapted by W. Curtis Green, R.A., to hold the book-cases and desks, and now form the Library. The ball-room was then used for hanging the series of large portraits of Royal Patrons by Reynolds, Lawrence, Shee, Poynter and Cope, and Reynolds' portraits of himself and Chambers, and for large meetings ; it is now entitled the Reynolds Room.

The Library contains a fine collection of books on ancient, medieval and modern art, including as far as possible all books by or concerning members of the Academy. It possesses also a valuable collection of engravings, which are kept separately in the Aston Webb Room, an apartment formed and equipped

through the gift of Sir Aston Webb, P.R.A., in 1928. The Cumberland Collection of engravings of the Italian School from the earliest period, acquired by purchase in 1826, is well known to students of engraving; and the collection of manuscripts includes the voluminous Humphry Correspondence.

The Library is primarily intended for the use of members and students of the Academy; but any serious student of the history of art is admitted on application to the Secretary, and is given every assistance by the Librarian.

The other official rooms of the Academy, passing westwards from the Reynolds Room, are the Council Room, with a ceiling painted on canvas by Marco and Sebastian Ricci and portraits of many members; the Saloon, with a ceiling painted on canvas by Thornhill, pictures by Hogarth, Zoffany and others, show-cases containing manuscripts and other relics of past members, and an easel of Reynolds; the Secretary's Room, with a ceiling painted on plaster by Thornhill; and the Assembly Room, with a ceiling painted on canvas by M. and S. Ricci, and pictures by Constable, Phillip, Singleton and others.

These five rooms have been kept as far as possible in the condition in which they were built and

decorated for the Earl of Burlington in 1716-1720. With the exception of the Secretary's Room, they are frequently lent for meetings of the Artists' General Benevolent Institution, the Imperial Arts League and other bodies or gatherings concerned with the arts.

XIV. The Diploma Gallery

In the Instrument by which the Academy was founded it was provided that each Academician elected after the original thirty-six, before he received his Letter of Admission, must deposit in the Academy 'a Picture, Bas-relief, or other specimen of his abilities, approved by the then sitting Council of the Academy'. The Letter of Admission was soon after replaced by the Diploma, which is submitted to the Sovereign for signature when the newly elected member has deposited his Diploma Work. The works thus presented to the Academy, over 270 in number, and some representative works by the original members which have been acquired from time to time, form a permanent collection of great interest to students of the British school of painting and sculpture in the past hundred and seventy years. A few works of the first importance by foreign masters have also been added, notably the cartoon of the Virgin, St. Anne and two Children by Leonardo da Vinci, the round marble relief of the Virgin and

two Children by Michelangelo, the large copy of Leonardo's *Last Supper* by d'Oggiono and the *Temperance* ascribed to Giorgione.

The Diploma and Gibson Galleries which house the collection are four in number, and were built over the series of first floor rooms of old Burlington House in 1870 ; a large part of the cost was met by a bequest of money from John Gibson, R.A., a selection of whose works is shown in the Gibson Gallery. These galleries are reached from the entrance hall by a staircase, on the walls of which hang palettes of past members and a number of paintings and drawings, including Flaxman's illustrations of the *Iliad*. The whole collection on the staircase and in the galleries is open free to the public on week-days (11 a.m. to 4 p.m.).

Another collection owned by the Academy is that of the pieces of silver presented by Academicians after their election. This collection, beginning with a 'standish' or inkstand given by Reynolds, is not shown to the public, being reserved for the use of the Council at its meetings and occasional luncheons and dinners.

XV. The Exhibitions

The Summer Exhibition, which provides, through the admission money paid by the public, the means of carrying on the Schools and maintaining the galleries and other premises of the Academy, opens every year on the first Monday in May, and offers to public view from 1,500 to 1,800 works in the arts of painting, drawing, engraving, sculpture and architecture, arranged in fifteen galleries. Any person practising these arts, whether in Great Britain or abroad, may send in three works in the last days of March, the dates of which are published early each year. A Selection Committee of ten members of the Academy—five are the new half of the Council for the year, two are painter Academicians who have served before on the Committee, and three are Associates—meet to examine each work separately. Altogether about 12,000 works are sent in; those which are obviously incompetent or trivial are rejected and removed to the vaults below; a large number, judged to be worthy of further consideration, are retained in the galleries; and a few of superior

merit are accepted and marked for good places in the Exhibition. After a week of this first sifting the members' works are received; each member may send in six, but the average number sent is about three. No artist, member or non-member, has any right to exhibit. All works sent in are subject to the Council's approval after consideration by the Selection and Hanging Committees, and occasionally a member's work is withdrawn at the request of the Council. Then the Hanging Committee, consisting of most of the Selection Committee, proceed to form the Exhibition from the works that they find in the galleries. Not more than about 1,500 of the non-members' works can be placed, of about 12,000 submitted, so that every year the President and Council, who take the final responsibility, must disappoint the great majority of aspirants. The Hanging Committee take great pains to secure a harmonious arrangement—no easy matter in a period of many diverse styles of work; and, while each gallery must be made attractive in its general aspect, the effect of the position of each picture among its neighbours is carefully studied. As the arrangement of each gallery is completed, the work of cataloguing goes forward, so that the catalogue may be ready for the press day—the Wednesday



SELECTION OF PICTURES AT THE ROYAL ACADEMY, 1887
from a drawing by P. Renouard, 'The Graphic,' May 7, 1887

before the opening Monday. When the Council have 'taken over' or formally approved the work of the Hanging Committee—usually after a few minor alterations—the members come to see the Exhibition and give finishing touches to their works on the three members' varnishing days; another day is given to non-members for the same purpose. Then follow the press day, the private view and the annual dinner. A day between the two former—the Thursday—used to be reserved for the formal visit of the Sovereign and the Royal Family; they were received by the President and Council, and spent about two hours in viewing and discussing the Exhibition. In recent years, however, the Royal visit has taken place on a Sunday in May, and the Academy is represented only by the President, the Keeper, the Treasurer and the Secretary.

The invitations to the annual dinner are issued by the Council, and the principal guest is either the Prince of Wales or one of his brothers.¹ The Corps Diplomatique, the Cabinet, representatives of all the great professions, and a number of well-known supporters of the arts, are invited. The dinner is held in the large gallery, in which about 250 persons can be seated.

¹ A Guard of Honour of the Artists' Rifles is posted in the courtyard.

The toasts—all proposed by the President except the last—are the King ; the Queen, the Prince of Wales and the other members of the Royal Family ; His Majesty's Ministers ; the Armed Forces of the Crown ; the Guests ; and the Royal Academy. The Royal guest replies to the second toast ; a member of the Cabinet to the third ; the First Sea Lord, or the War or the Air Minister, or the senior officer present, to the fourth ; some distinguished man to the fifth ; and the President to the last. Sometimes an additional toast, of Literature, Music, Drama or Science, is given, before that of the Guests. When that of the Academy has been replied to by the President, the company rises and visits the rest of the Exhibition, while the Royal Artillery Band plays in the Sculpture Room. From 1851 onwards a *soirée*, to which the exhibitors and a number of friends of the Academy are invited, has been held in the galleries at the end of June.

It is through the Summer Exhibitions that the Academy makes itself known to the public, by the character of its members' works and the selection made from those sent in by non-members. This annual challenge to public opinion and criticism is a healthy exercise that distinguishes the Academy from other educational institutions whose authority and

activities are generally taken on trust by laymen. The Academy can only recommend to attention such works of art as are the outcome of sincere feeling and sound craftsmanship. Among a great variety of efforts, some uncertain in their aim, others aiming only at surprise, it must look for real achievements that will be comprehensible and enjoyable to the ordinary visitor who seeks a ready means of cultivating a personal taste in contemporary art. For this purpose the Academy endeavours to provide a fair and attractive review of the year's production in the several arts. It knows very well that, in order to thrive, the arts must constantly draw in new streams of life from primitive feelings and foreign influences. It wishes to include specimens of work by all the younger artists of evident powers. But some of them dislike association with any body of artists, or prefer to make their mark in a smaller and less organised group than that of the Academy and its annual Exhibitions. The record of the Academy's Exhibitions and elections shows that it has frequently invigorated itself with new impulses which have passed the crude stages of mere novelty or experiment.

The educative aim of the Summer Exhibitions has been steadily—if at times, as some critics assert, too

cautiously—pursued, in the belief that the main body of a country's art can only flourish in the development of a healthy tradition which keeps in touch with the perceptions and interests of ordinary people. With this same intention the Academy held from 1870 to 1912 a series of Winter Exhibitions of Old Masters, which revealed to the nation most of the finer works in British collections. From 1920 onwards its galleries have been used in the winter for magnificent displays of foreign art—Spanish, Belgian, Dutch, Italian, Persian and French; and in 1934 the credit of the national school was upheld by a comprehensive exhibition of British art. On the committees of all these exhibitions the Academy has been represented by the President and other members who have contributed their knowledge and skill to the preparations. The two great works of Italian masters belonging to the Academy—the cartoon by Leonardo da Vinci and the relief by Michelangelo—were among the most memorable features of the Italian Art Exhibition; and the Committee of the British Art Exhibition were glad to draw on the Diploma Gallery for a number of good examples of British painting and sculpture.¹

¹ A complete list of the Old Master and other Winter Exhibitions held at the Academy will be found on pp. 180-7.



THE ITALIAN ART EXHIBITION, 1930

XVI. Charities

At its foundation in 1768 the Academy undertook to devote a part of its surplus funds to the charitable relief of distress among artists and their dependants. This work has been regularly carried on, year by year : as the balances available are not usually large, and members and their widows in straitened circumstances naturally have the first claim, the other artists to whom relief is given are limited to exhibitors whose merits and needs are known to some of the members. Through the dispositions of Turner's will the Academy has been able, since 1856, to give annuities of £50 to distressed artists other than members ; the number now given is fifteen.¹ The Cousins Fund provides ten annuities of £80, the Cooke Fund two of £45, the Redgrave Fund one of £40, the Newton Fund one of £55, the Sandby Fund one of £50, the Bowler Fund two annuities or gifts of £40, the Sparkes Fund grants of varying amounts to women students, the Special

¹ See p. 55.

Pensions Fund annuities of over £600 to the widow and daughter of a member, and the Benefactors' Fund, formed by contributions from members, is available for grants to artists, whether members or not.

XVII. Burlington House

The first building that became known as Burlington House, and gave its name to the site, was erected about 1664 for the first Earl of Burlington¹ by Sir John Denham, poet and Surveyor of the Works to Charles II. It was of brick, and had two main storeys and attics, with wings advancing to the front; it looked south on to a courtyard containing stables on the east side and kitchens on the west, and separated from Portugal Street (later Piccadilly) by a high wall in which was the entrance gate. Behind it, to the north, lay the garden, and beyond, to the north-west, a stretch of open country.²

The third Earl, great-grandson of the first, succeeded in 1704, and spent some years in Italy, where he formed a taste for the architecture of Palladio: in 1716 he began to rebuild Burlington House to the designs of Colin Campbell, who, with the aid of

¹ The name 'Burlington' is an old variant of 'Bridlington' (Yorkshire).

² This house is mentioned by Pepys in his *Diary* for Feb. 20, 1664, and Sept. 28, 1668.

Giacomo Leoni, gave it a stone front in the style of Palladio's Palazzo Porto at Vicenza; he also made a magnificent semi-circular colonnade, reminiscent of Bernini's at St. Peter's, Rome, facing the house and opening in a massive gateway.¹ Inside the house, by removing the attics he gave greater height to the first-floor rooms; these were then decorated on suggestions from Italian palaces, provided by Leoni and possibly also by William Kent, who travelled with the Earl in Italy in 1717-1719.

The five rooms on the first floor now used by the Academy for meetings and official business are (from east to west) the Reynolds Room, the Council Room, the Saloon, the Secretary's Room, and the Assembly Room. The Reynolds Room was originally the ball-room, extended in 1816 by Lord George Cavendish, grandson of the third Earl, to its present length of sixty feet. It has a coved and coffered ceiling of elaborate design, and in it are hung the six large portraits of the Royal Patrons of the Academy, Reynolds' portraits of Queen Charlotte, himself and

¹ It is curious that Hogarth, satirising the Earl's reputation for being a leader of fashionable taste in the fine arts, produced in 1723 a print which shows his lordship pointing to the words 'Acadamy (*sic*) of Arts' inscribed over the gateway of his house.

Chambers, and his picture *Theory*. This room also contains a fine fourth-century Greek marble figure and a bronze cast of Roubiliac's bust of J. Wilton, R.A. The Council Room, originally the staircase hall of the house, has a fine ceiling picture on canvas in the manner of Tiepolo, showing Jupiter, Juno and other deities, by Marco and Sebastian Ricci: on the walls are portraits of Gainsborough, Lawrence, Leighton and other past members of the Academy. The marble chimney-piece is by J. Wilton, R.A. The Saloon, in the centre of the range, has wooden and stucco decorations of great elegance, and a ceiling painted on canvas by Thornhill of a scene in Olympus. Notable pictures on the walls are Hogarth's *Life School, St. Martin's Lane* and Zoffany's *Antique School of the Academy at Somerset House*. In glass cases are shown manuscripts, silver and other interesting relics. The Secretary's Room has another Olympian scene by Thornhill, painted on the plaster of the ceiling, some portraits of members, and drawings and prints; the original plaster bust of Wilton by Roubiliac is also kept here.

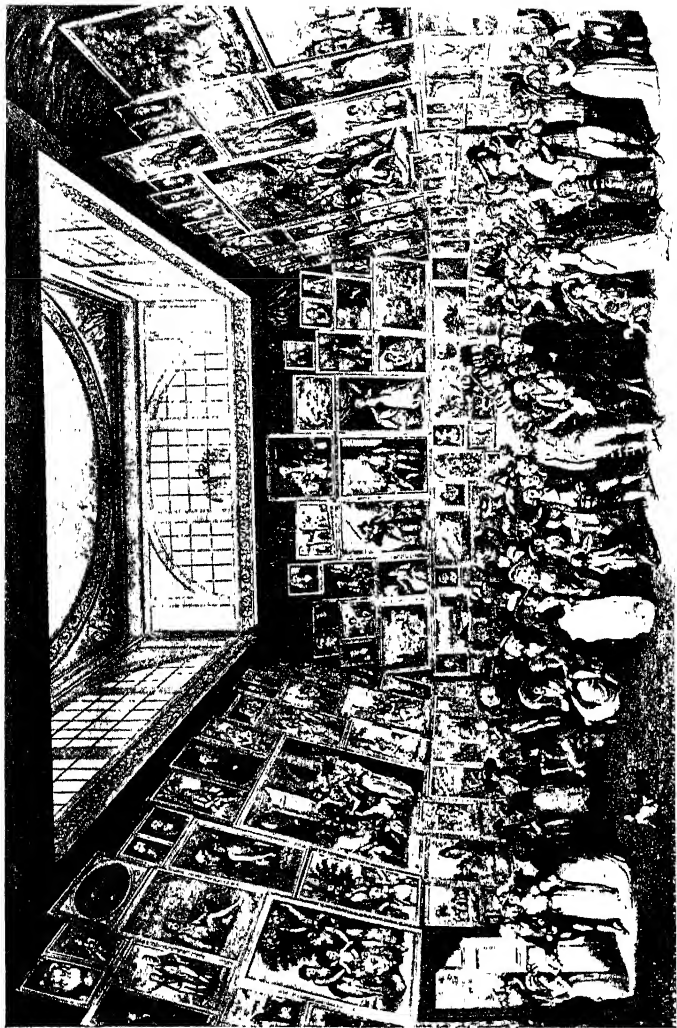
The Assembly Room took its present shape in 1816, and has a fine ceiling painting on canvas of a Bacchanalian procession by Marco and Sebastian

Ricci, which originally hung in the ballroom together with the two large paintings of *Venus with Tritons and Naiads* and *Diana and her Handmaids*, also by the brothers Ricci, which are now placed on the east and west walls of the main staircase. On the ceiling of the staircase is a round painting, probably by the Ricci, of a female figure holding a portrait of Inigo Jones. The entrance hall of the Academy was given its present form by Sir T. Jackson, R.A., in 1899, when the nine decorative paintings by Angelica Kauffman and Benjamin West, brought from Somerset House, were inserted in the ceiling. At the east end are *Genius* and *Painting*, and at the west *Composition* and *Design*, by Kauffman; in the centre are *The Graces unveiling Nature* (tondo), and four pictures of *Air*, *Earth*, *Fire*, and *Water* by West. A door in the east end-wall of the hall opens into the Library, which has also a communication with the Schools for the use of the students; and from this end also rises the staircase leading to the Diploma Gallery. Cloak-rooms occupy spaces on the north side, and two doors in the west end-wall open into the office, where the Registrar and a small but efficient staff deal with all the business of the Schools and the Exhibitions, the typing and filing of correspondence,

and constant enquiries, by telephone or in person, from artists and their agents and representatives of the press. Two passages on each side of the main staircase lead past servants' rooms to the spacious vaults under the galleries, in which works are received from the lane running from Burlington Gardens, and are made ready for return to their owners after the Exhibitions. A large hydraulic lift carries the works, which in the case of sculpture are sometimes of great weight, to and from the Central Hall in the galleries above.

XVIII. Position and Outlook

Thus the Royal Academy, founded by King George III at the instance of a group of artists who wished to raise the status of their profession by establishing a system of sound training and expert judgment in the arts, has steadily pursued the course mapped out for it by the wise guidance and example of Reynolds. Encouraged by the active interest of the reigning Sovereign and the response of the general public to its maintenance of good and intelligible standards in its Exhibitions, it has fostered a national school of the fine arts by giving a free training to qualified students and a free exhibition to artists whose work attains a worthy level of conception and execution. Internally, by the joint labours of the members in its educational and consultative work, it has promoted mutual respect among artists of diverse characters and tendencies, and attached them closely to itself. This intimate confidence is clearly shown by the bequests of Turner, Gibson, Chantrey, Stott and other members. Such loyalty,



EXHIBITION OF THE ROYAL ACADEMY, SOMERSET HOUSE, 1787

from a drawing by H. Ramsden

and the stability that it engenders, is typical of British organisations working for the public good independently of the State, through 'the energy, the vigour and enterprise of individuals'.¹ In late years the Academy has evinced the liberality of its aims by working with other societies for the assistance of artists during the European War, and by allowing the use of its galleries in the autumn to the Arts and Crafts Society and other bodies of artists for their special exhibitions.

While avoiding any fixity of tradition or rigid orthodoxy, the Academy must always uphold integrity of purpose and work in the arts, and act as a steadying influence on the haste or extravagance of innovators. Inevitably, therefore, it incurs the reproach of taking too safe a line, or of contenting itself too much with its own ways, or of being out of touch with the realities of the time—in fact, of being, in a derogatory sense, 'academic'. These charges are the common lot of well-established institutions which honestly try to perform their duty as they conceive it. Many of the criticisms levelled at the Academy are beside the mark and pass unheeded by its Council. But it has often profited, in its own way and time, from sugges-

¹ p. 57.

tions which show some understanding of its purpose and capacities and the conditions of its existence.

Elections to the class of thirty Associates, from whom the forty Academicians are chosen, are a matter of great concern to the whole body. In former times the selection of promising past students of the Academy was the obvious way of dealing with the problem. Cosway, Lawrence, Hoppner, Beechey, Flaxman, Turner, Soane, Wilkie, Etty, Constable, Landseer, Frith, Millais and Watts were among the many able students who became active members and in turn left their mark on the institution. But the rise of other schools and societies has naturally brought a wider choice. If some distinguished names in British art can be mentioned which never strengthened the list of members, the reason in many cases is a refusal to stand for election. Many artists of high repute have preferred to work apart from any professional group. Since 1918, when the Academicians decided to retire at the age of seventy-five from Council, committees and offices, the passage of Associates into the rank of acting Academicians has been more rapid, and elections to fill their places have increased accordingly. The Academy on the whole must recruit its membership from those artists who are in sympathy with the liberal

but unhurried character of its judgment and its Exhibitions. The general public, to whom, through the Sovereign, the Academy is responsible for the welfare and dignity of the arts in this country, expect it to be prudent in accepting fresh impulses, and to act in the main as the national guardian of good creative design in an age of restless mechanisation and clever device that is often no more than plausible make-shift. On the whole, conservatives and progressives have managed to strike a fair balance in enlisting new members. The responsibility of finding artists who will justify the distinction by their performance each year, and will also give much time and thought to the educational work of the Academy in regard to both the students and the public, is a heavy one ; and no man or group of men, however well-intentioned and sagacious, is infallible.

The members regard themselves as inheritors of a great trust handed down by Reynolds, Gainsborough, Wilson, Lawrence, Flaxman, Turner, Wilkie, Constable, Millais, Watts and other artists of high standing. They give the best of their experience and judgment to the national service acknowledged by Peel nearly a hundred years ago.¹ In its management of its Schools, its Exhibitions, and its charities, and in

¹ p. 51.

dealing with the many important questions on which it is consulted, the Academy serves as a useful centre for discussion and formation of judgment on matters of art, both at meetings of members and at those in which they confer with State officials and others concerned with the training of artists, the care and influence of great art collections, or the amenities of civic and rural life. Not least by its social gatherings, and its exchange of courtesies with the other great professional institutions, the Academy endeavours to suggest that the artist has a high function to perform, in so ordering his visual conception of nature as to communicate refreshing pleasure to his fellows and immensely increase their enjoyment of life. In early days he worked at the bidding of religion. Now, when religion seems inclined to embrace, as in the Hellenic world, all intense human feelings about nature and existence, his vocation in the body politic is second to none ; and the activities of the Academy are continually promoting that view of his privilege and importance in the public mind. It has a great duty to perform. It is supported and encouraged by the confidence of the British people, and by the gracious interest of the Royal Patron to whom, year by year, its proceedings are submitted for approval.

LIST OF MEMBERS IN THE ORDER OF THEIR FIRST ELECTION THE THIRTY-FOUR FOUNDATION MEMBERS, 1768

P = Painter. S = Sculptor. A = Architect. D = Death. W = Work in Diploma Gallery. O = Office Held, etc.

| NAME | BIRTH | DEATH | WORK IN DIPLOMA GALLERY | OFFICE HELD, ETC. |
|-----------------------------------|--------------------------------------|-------|------------------------------------|--|
| P Sir Joshua Reynolds | Plympton, Devon, 1723 | 1792 | Francis Hayman, R.A. | President, 1768-1792 |
| P Benjamin West | Springfield, Penn- sylvania, 1738 | 1820 | Christ blessing little Children | President, 1792-1820 (except 1805-6) |
| A Thomas Sandby | Nottingham, 1721 | 1798 | Freemasons' Hall (w.-col.) | Prof. of Architecture, 1768-1798 |
| P Francis Cotes | London, 1725 | 1770 | William Hoare, R.A. | |
| P John Baker | 1736 | 1771 | Flower-piece | |
| P Mason Chamberlin | | 1797 | | |
| A John Gwynn | | 1786 | | |
| P Thomas Gainsborough | Sudbury, 1727 | 1788 | Landscape | |
| P Giovanni Battista Ci- priani | Florence, 1727 | 1785 | Design for the Diploma | |
| P Jeremiah Meyer | Tubingen, 1735 | 1789 | | |
| P Francis Milner Newton | London, 1720 | 1794 | | |
| P Paul Sandby | Nottingham, 1725 | 1809 | Windsor Castle (w.-col.) | Secretary, 1768-1788 Deputy Librarian, 1799-1809 |
| P & E Francesco Bartolozzi | Florence, 1727 | 1815 | | |

| NAME | BIRTH | DEATH | WORK IN DIPLOMA GALLERY | OFFICE HELD, ETC. |
|---|--------------------------------------|-------|--|---|
| p Charles Catton | Norwich, 1728 | 1798 | | |
| p Nathaniel Hone | Dublin, 1718 | 1784 | Portrait of the Painter | |
| A William Tyler | | 1801 | | |
| p Nathaniel Dance (later Sir N. Dance-Holland, Bt.) | London, 1734 | 1811 | G. B. Cipriani, R.A. | Resigned Membership, 1790 |
| p Richard Wilson | Penegoes, Mont- gomeryshire, 1714 | 1782 | Portrait of the Painter | Librarian, 1776-1782 |
| p George Michael Moser | Schaffhausen, 1704 | 1783 | Hercules and the Hydra | Keeper, 1768-1783; Dep. Librarian, 1782 |
| p Samuel Wale | London | 1786 | | Prof. of Perspective, 1768-1786; Librarian, 1782-1786 |
| p Peter Toms | | 1776 | | |
| p Angelica Kauffman | Coire, 1741 | 1807 | Four oval paintings of Composition, Invention, Design and Colouring (Entrance Hall) | |
| s Richard Yeo | | 1779 | | |
| p Mary Moser (Mrs. Lloyd) | 1744 | 1819 | Two Flower-pieces | |
| A Sir William Chambers | Stockholm, 1726 | 1796 | Design for a Mausoleum | Treasurer, 1769-1796 |
| s Joseph Wilton | London, 1722 | 1803 | Chimney-piece (Council Room) | Librarian, 1786-1790; Keeper, 1790-1803 |

| | | | |
|------------------------|--------------------------|------|--|
| p George Barret | Dublin, 1732 (? 1728) | 1784 | |
| p Edward Penny | Knutsford, 1714 | 1791 | Portrait of the Painter (Council Room) |
| s Agostino Carlini | Genoa | 1790 | King George III (bust—Entrance Hall) |
| p Francis Hayman | Exeter, 1708 | 1776 | |
| p Dominique Serres | Aux, 1722 | 1793 | Shipping (Library) |
| p John Inigo Richards | | 1810 | |
| p Francesco Zuccarelli | Florence, 1702 | 1789 | |
| A George Dance | London, 1740 | 1825 | |
| | | | Librarian, 1770-1776 Librarian, 1792-1793 Secretary, 1788-1810 |
| | | | Prof. of Architecture, 1798-1805 |

TWO NOMINATED MEMBERS, 1769

| | | | |
|------------------|-----------------|------|---|
| p William Hoare | Eye, 1706 | 1792 | |
| p Johann Zoffany | Frankfort, 1735 | 1810 | Antique School, Somerset House (Saloon) |

ELECTED MEMBERS

| A.R.A. | R.A. | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|--------------------------------|-------------------------------|-------|-----------------------------|-----------------------------------|
| E 1770 | | Thomas Major | 1720 | 1799 | | |
| E 1770 | | Simon François Rav- enet | Paris, 1706 | 1774 | | |
| E 1770 | | Peter Charles Canot | France, 1710 | 1777 | | |
| E 1770 | | John Browne | Finchingfield, Essex, 1741 | 1801 | | |
| E 1770 | | Thomas Chambers | London, 1724 | 1789 | | |
| S 1770 | 1771 | Edward Burch (Stud. 1769) | London | 1814 | Gem and Cast | Librarian, 1794-1812 |
| P 1770 | 1771 | Richard Cosway (Stud. 1769) | Tiverton, 1769 | 1821 | Venus and Cupid | |
| P 1770 | 1783 | Edmund Garvey | | 1813 | Landscape | |
| P 1770 | | William Pars (Stud. 1769) | London, 1742 | 1782 | | |
| A 1770 | | Edward Stevens | | 1775 | | |
| P 1770 | | George James | London | 1795 | | |
| P 1770 | | Elias Martin (Stud. 1769) | Sweden, 1740 | | | |
| P 1770 | | Antonio Zucchi | Venice, 1726 | 1795 | | |
| A 1770 | 1785 | James Wyatt | Burton Con- stable, 1748 | 1813 | Design for a Maus- oleum | President, Dec. 1805-Dec. 1806 |

| | | | | | | |
|--------|------|---------------------------------------|----------------------|------|--|--|
| S 1770 | 1778 | John Bacon (Stud. 1769) | Southwark, 1740 | 1799 | Sickness (head) | |
| P 1770 | | Michael Angelo Rooker (Stud. 1769) | London, 1746 | 1801 | | |
| S 1771 | 1772 | Joseph Nollekens | London, 1737 | 1823 | Cupid and Psyche (relief) | |
| P 1771 | | Nicholas Thomas Dall | Denmark | 1777 | | |
| P 1771 | | Biagio Rebecca (Stud. 1769) | 1735 | 1808 | | |
| P 1771 | | William Tomkins | London, c. 1730 | 1792 | | |
| P 1771 | 1777 | Rev. Matthew William Peters | I. of Wight, 1742 | 1814 | Children | Hon. Chaplain, 1784- 1788; Resigned Membership, 1790 |
| P 1772 | 1773 | James Barry | Cork, 1741 | 1806 | Medea making her Incantation (re- turned to him on his expulsion) | Prof. of Painting, 1782-1799 Expelled, 1799 |
| P 1772 | | Stephen Elmer | | 1796 | | |
| P 1772 | 1788 | John Russell | Guildford, 1744 | 1806 | Naomi and Ruth (pastel) | |
| P 1772 | 1784 | John Francis Rigaud | Turin, 1742 | 1810 | Samson and Delilah | Deputy Librarian, 1810 |
| P 1773 | | Edward Edwards (Stud. 1769) | London, 1738 | 1806 | | Prof. of Perspective, 1788-1806 |

| A.R.A. | R.A. | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|----------------------------------|-------------------------|-------|-------------------------------|--------------------------------------|
| A 1774 | 1791 | John Yenn | | 1821 | An Architectural Elevation | Treasurer, 1796-1820 |
| E 1775 | | Valentine Green | Birmingham, 1739 | 1813 | | |
| P 1776 | | William Parry (Stud. 1769) | London, 1742 | 1791 | | |
| P 1776 | 1779 | John Singleton Cop- ley | Boston, U.S.A., 1737 | 1815 | The Tribute Money | |
| P 1778 | | John Hamilton Mor- timer | Eastbourne, 1741 | 1779 | | |
| P 1778 | | James Nixon (Stud. 1769) | 1741 | 1812 | | |
| P 1779 | 1791 | Ozias Humphry | Honiton, 1742 | 1810 | A Fortune-teller | |
| P 1779 | | Horace Hone (Stud. 1770) | London, c. 1755 | 1825 | | |
| P 1780 | | George Stubbs | Liverpool, 1724 | 1806 | | Elected R.A., 1781, but declined. |
| P 1780 | 1781 | Philip Jacob de Louthembourg | Strasbourg, 1740 | 1812 | Landscape | |
| P 1781 | | Joseph Wright (Stud. 1775) | Derby, 1734 | 1797 | | Elected R.A., 1784, but declined. |
| P 1783 | 1785 | Joseph Farington (Stud. 1769) | Leigh, 1747 | 1821 | Coast Scene | |

| | | | | |
|--------|--------------------------------------|--------------------|------|--|
| E 1783 | Francis Haward | 1759 | 1797 | |
| S 1784 | Thomas Banks (Stud. 1769) | Lambeth, 1735 | 1805 | The Falling Titan |
| P 1784 | William Hamilton (Stud. 1769) | London, 1751 | 1801 | Vertumnus and Pomona |
| P 1785 | John Webber (Stud. 1775) | London, 1752 | 1793 | Scene in Otaheite |
| P 1786 | James Northcote (Stud. 1771) | Plymouth, 1746 | 1831 | Jael and Sisera |
| P 1786 | William Hodges | London, 1744 | 1797 | View of the Ghauts at Benares |
| P 1786 | John Opie | St. Agnes, 1761 | 1807 | Age and Infancy |
| E 1786 | Joseph Collyer (Stud. 1771) | London, 1748 | 1827 | Prof. of Painting, 1805-1807 |
| P 1787 | Philip Reinagle (Stud. 1769) | 1749 | 1833 | Eagle and Vulture disputing with Hyaena |
| P 1787 | Sir Peter Francis Bourgeois | London, 1756 | 1811 | Landscape |
| P 1787 | William Redmore Bigg (Stud. 1778) | 1755 | 1828 | Cottagers |
| P 1788 | Henry Fuseli | Zurich, 1741 | 1825 | Thor battering the Serpent of Mid- gard |
| A 1789 | Joseph Bonomi | Rome, 1739 | 1808 | Prof. of Painting, 1799-1805 Keeper, 1804-1825 |

| A.R.A. | R.A. | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|-------------------------------------|----------------|-------|---|-------------------------------------|
| P 1790 | 1791 | Francis Wheatley (Stud. 1769) | London, 1747 | 1801 | A Peasant Boy | |
| P 1791 | 1794 | Sir Thomas Lawrence (Stud. 1787) | Bristol, 1769 | 1830 | A Gipsy Girl | President, 1820-1830 |
| P 1791 | 1793 | Robert Smirke (Stud. 1772) | Wigton, 1752 | 1845 | Don Quixote and Sancho Panza | |
| P 1791 | 1794 | Thomas Stothard (Stud. 1777) | London, 1755 | 1834 | Charity | Librarian, 1814-1834 |
| S 1791 | 1809 | Nathaniel Marchant | Sussex, 1739 | 1816 | Gem and Cast | |
| P 1791 | 1799 | Henry Tresham | Dublin, 1756 | 1844 | The Death of Vir- ginia | Prof. of Painting, 1807-1809 |
| E 1791 | | James Heath | London, 1757 | 1834 | | |
| P 1792 | 1794 | Richard Westall (Stud. 1785) | Hertford, 1765 | 1836 | A Peasant Boy | |
| P 1793 | 1798 | Sir William Beechey (Stud. 1772) | Burford, 1753 | 1839 | The Prince of Wales (King George IV) | |
| P 1793 | 1795 | John Hoppner (Stud. 1775) | London, 1758 | 1810 | Portrait of the Painter | |
| P 1795 | 1797 | Sawrey Gilpin | Carlisle, 1733 | 1807 | Horses in a Storm | |
| A 1795 | 1802 | Sir John Soane (Stud. 1771) | Reading, 1753 | 1837 | Design for a new House of Lords | Prof. of Architecture, 1806-1837 |
| P 1795 | | John Downman (Stud. 1769) | Ruabon, 1750 | 1824 | | |

| | | | | | |
|--------|------|--|---------------------------------|------|--|
| P 1796 | 1799 | Thomas Daniell (Stud. 1773) | Kingston-on- Thames, 1749 | 1840 | Hindoo Temple at Bindrabund, on the Jumna |
| S 1797 | 1800 | John Flaxman (Stud. 1769) | York, 1755 | 1826 | Apollo and Mar- pessa (relief) |
| E 1797 | | Anker Smith | London, 1759 | 1819 | |
| P 1798 | 1800 | Sir Martin Archer Shee (Stud. 1790) | Dublin, 1769 | 1850 | Belisarius |
| S 1798 | 1802 | John Charles Felix Rossi (Stud. 1789) | Nottingham, 1762 | 1839 | George Dance, R.A. |
| P 1799 | 1802 | Joseph Mallord Wil- liam Turner (Stud. 1789) | London, 1775 | 1851 | Dolbaddern Castle, North Wales |
| P 1800 | 1808 | Henry Howard (Stud. 1788) | London, 1769 | 1847 | Four Angels re- leased from the River Euphrates (Rev. ix. 15) |
| P 1800 | | George Garrard (Stud. 1778) | 1760 | 1826 | |
| P 1800 | 1807 | Samuel Woodforde (Stud. 1782) | Castle Cary, 1763 | 1817 | Dorinda wounded by Silvio (<i>Il Pastor Fido</i>) |
| E 1800 | | James Fittler (Stud. 1778) | London, 1758 | 1835 | |

| A.R.A. | R.A. | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|--|---------------|-------|--|--|
| P 1801 | 1811 | Henry Bone | Truro, 1755 | 1834 | Venus and Cupid | |
| P 1801 | 1804 | Henry Thomson (Stud. 1790) | Portsea, 1773 | 1843 | Prospero and Miranda | Keeper, 1825-1827 |
| A 1803 | | Joseph Gandy (Stud. 1789) | 1771 | 1843 | | |
| P 1803 | | Theophilus Clarke (Stud. 1793) | 1776 | 1831 | | |
| P 1804 | 1806 | William Owen (Stud. 1791) | Ludlow, 1769 | 1825 | Boy and Kitten | |
| P 1804 | 1808 | Thomas Phillips (Stud. 1791) | Dudley, 1770 | 1845 | Venus and Adonis | Prof. of Painting, 1825-1832 |
| S 1805 | 1811 | Sir Richard Westmacott | London, 1775 | 1856 | Jupiter and Ganymede (relief) | Prof. of Sculpture, 1827-1856 |
| E 1806 | | John Landseer | London, 1769 | 1852 | | |
| P 1806 | 1810 | Sir Augustus Wall Callcott (Stud. 1797) | London, 1779 | 1844 | Morning | |
| P 1807 | 1822 | William Daniell (Stud. 1799) | 1769 | 1837 | View on the Coast of Scotland | |
| P 1807 | | Archer James Oliver (Stud. 1790) | 1774 | 1842 | | |
| P 1807 | 1811 | James Ward | London, 1769 | 1859 | A Bacchanalian | |
| A 1808 | 1811 | Sir Robert Smirke (Stud. 1796) | London, 1780 | 1867 | Restoration of the Acropolis, Athens | Treasurer, 1820-1850 Resigned Membership, 1859 |

| | | | | |
|--------|---|---------------------|------|--|
| P 1808 | Samuel Drummond (Stud. 1791) | London, 1770 | 1844 | |
| P 1809 | 1811 Sir David Wilkie (Stud. 1805) | Cults, 1785 | 1841 | Boys digging for a Rat |
| P 1809 | 1814 George Dawe (Stud. 1794) | London, 1781 | 1829 | The Demoniac |
| P 1810 | George Arnald | Berkshire, 1763 | 1841 | |
| S 1811 | 1813 William Theed (Stud. 1786) | 1764 | 1817 | A Bacchanalian Group (bronze—missing) |
| P 1812 | 1815 Sir Henry Raeburn | Edinburgh, 1756 | 1823 | Boy and Rabbit |
| P 1812 | 1815 Edward Bird | Wolverhampton, 1772 | 1819 | Proclaiming Joash King (2 <i>Chron.</i> xxiii, 11) |
| P 1812 | William Westall | Hertford, 1781 | 1850 | |
| P 1812 | 1816 Alfred Edward Chalon (Stud. 1797) | Geneva, 1781 | 1860 | Tuning (missing) |
| P 1813 | 1819 William Hilton (Stud. 1806) | Lincoln, 1786 | 1839 | The Rape of Gany- mede |
| P 1813 | George Francis Joseph (Stud. 1784) | 1764 | 1846 | |
| E 1814 | William Ward | London, 1766 | 1826 | |

| A.R.A. | R.A. | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|-------------------------------------|------------------------------|-------|--|--------------------------------|
| P 1814 | 1823 | Ramsay Richard Reinagle | 1775 | 1862 | Landscape and Cattle | Resigned Member- ship, 1848 |
| P 1814 | 1820 | William Collins (Stud. 1807) | London, 1788 | 1847 | Young Anglers | Librarian, 1840-1842 |
| P 1815 | 1816 | William Mulready (Stud. 1800) | Ennis, 1786 | 1863 | The Village Buffoon | |
| P 1815 | 1817 | John Jackson (Stud. 1805) | Lastingham, 1778 | 1831 | A Jewish Rabbi | |
| P 1816 | 1822 | Richard Cook (Stud. 1800) | London, 1784 | 1857 | Ceres refusing to be consoled by Iris for the loss of Proserpine | |
| S 1816 | 1818 | Sir Francis Leggatt Chantrey | Norton, Shef- field, 1781 | 1841 | Benjamin West, P.R.A. | |
| S 1817 | 1821 | Edward Hodges Baily (Stud. 1809) | Bristol, 1788 | 1867 | John Flaxman, R.A. | Retired, 1862 |
| P 1817 | 1820 | Abraham Cooper | London, 1787 | 1868 | Sir Trevisan fleeing from Despair (Spenser, <i>The Faerie Queene</i>) | |
| P 1818 | | Washington Allston (Stud. 1801) | S. Carolina, 1779 | 1843 | . | |
| P 1819 | 1829 | John Constable (Stud. 1800) | East Bergholt, 1776 | 1837 | Landscape | |

| | | | | |
|--------|--|---------------------------|------|---|
| E 1819 | William Bromley | Carisbrooke, 1769 | 1842 | |
| P 1820 | Henry Edridge (Stud. 1784) | Paddington, 1768 | 1821 | |
| P 1821 | Charles Robert Leslie (Stud. 1813) | London, 1794 | 1859 | Katherine of Ara- gon |
| P 1821 | George Clint | London, 1770 | 1854 | Prof. of Painting, 1847-1852 Resigned Member- ship, 1835 |
| A 1822 | Sir Jeffrey Wyatville | Burton-on- Trent, 1766 | 1840 | Design for a Mansion for the 1st Earl of Yarborough |
| P 1822 | George Jones (Stud. 1801) | London, 1786 | 1869 | Malines |
| P 1822 | Henry William Pickersgill (Stud. 1805) | London, 1782 | 1875 | Librarian, 1834-1840 Keeper, 1840-1850 The Oriental Love- Librarian, 1856-1864 letter |
| A 1823 | William Wilkins | Norwich, 1778 | 1839 | Gateway and Clois- ters of King's College Chapel, Cambridge |
| P 1824 | William Etty (Stud. 1807) | York, 1787 | 1849 | Sleeping Nymph and Satyr |
| P 1825 | Francis Danby | Wexford, 1793 | 1861 | |

| A.R.A. | R.A. | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|---|----------------------------|-------|---|---|
| P 1825 | 1835 | Sir William Allan | Edinburgh, 1782 | 1850 | The Shepherd's Grace | |
| P 1825 | 1832 | Henry Perronet Briggs (Stud. 1811) | Walworth, Norfolk, 1791 | 1844 | Colonel Blood stealing the Crown Jewels | |
| P 1826 | 1831 | Sir Edwin Henry Landseer (Stud. 1816) | London, 1802 | 1873 | The Faithful Hound | Elected President, 1866, but declined |
| A 1826 | 1838 | John Peter Deering (formerly Gandy— Stud. 1805) | 1787 | 1850 | Design for Exeter Hall | |
| P 1827 | 1841 | John James Chalon (Stud. 1796) | Geneva, 1778 | 1854 | A Gipsy Encamp- ment | |
| P 1827 | 1830 | Sir Charles Lock Eastlake (Stud. 1809) | Plymouth, 1793 | 1865 | Hagar and Ishmael | Librarian, 1842-1844 President, 1850-1865 |
| E 1827 | | Richard James Lane | 1800 | 1872 | | |
| P 1828 | 1832 | Gilbert Stuart Newton (Stud. 1820) | Halifax, N.S. 1794 | 1835 | Abelard | |
| E 1828 | | Charles Turner (Stud. 1795) | Woodstock, 1773 | 1857 | | |
| A 1829 | 1836 | Charles Robert Cock- erell | London, 1788 | 1863 | Design for the Houses of Par- liament | Prof. of Architecture 1839-1859 Retired, 1862 |

| | | | | | |
|--------|------|---|---------------------|------|--|
| P 1830 | 1840 | William Frederick Witherington (Stud. 1805) | London, 1785 | 1865 | Landscape and Figures |
| S 1831 | 1838 | William Wyon | Birmingham, 1795 | 1851 | Designs for a Botanical and an Anatomical Medal |
| P 1832 | 1835 | William Clarkson Stanfield | Sunderland, 1793 | 1867 | On the Scheldt |
| P 1832 | | Andrew Geddes (Stud. 1807) | Edinburgh, 1783 | 1844 | |
| S 1833 | 1836 | John Gibson | Conway, 1790 | 1866 | Narcissus |
| P 1833 | 1838 | Thomas Uwins (Stud. 1798) | London, 1782 | 1857 | An Italian Mother |
| P 1834 | 1838 | Frederick Richard Lee (Stud. 1818) | Barnstaple, 1798 | 1879 | Morning in the Meadows |
| P 1835 | 1840 | Daniel MacLise (Stud. 1828) | Cork, 1811 | 1870 | The Woodranger |
| P 1835 | 1840 | Solomon Alexander Hart (Stud. 1823) | Plymouth, 1806 | 1881 | An Early Reading of Shakespeare |
| E 1835 | 1855 | Samuel Cousins | Exeter, 1801 | 1887 | The Queen receiv- ing the Sacrament at her Coronation (after C. R. Leslie, R.A.) |
| | | | | | Prof. of Painting, 1854-1863 Librarian, 1864-1881 Retired, 1879 |

| A.R.A. | R.A. | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|--|----------------------|-------|--|--|
| P 1836 | 1844 | John Prescott Knight (Stud. 1823) | Stafford, 1803 | 1881 | The Parting Blessing | Secretary, 1847-1873 Prof. of Perspective, 1839-1860 |
| E 1836 | | Robert Graves | London, 1798 | 1873 | | |
| P 1837 | | George Patten (Stud. 1816) | 1801 | 1865 | | |
| P 1837 | 1845 | Charles Landseer (Stud. 1816) | London, 1799 | 1879 | The Dying War- rior | Keeper, 1851-1873 |
| P 1838 | 1843 | Sir William Charles Ross (Stud. 1808) | London, 1794 | 1860 | The Pilgrim | |
| P 1838 | 1841 | David Roberts | Edinburgh, 1796 | 1864 | Baalbec | |
| S 1838 | 1849 | Richard Westmacott (Stud. 1818) | London, 1799 | 1872 | 'Go and sin no more' (relief) | Prof. of Sculpture, 1857-1868 |
| A 1839 | 1841 | Philip Hardwick (Stud. 1808) | London, 1792 | 1870 | Entrance Gate to Euston Square Station | Treasurer, 1850-1861 |
| A 1840 | 1842 | Sir Charles Barry | Westminster, 1795 | 1860 | The Travellers' Club, South Front | Retired, 1869 |
| P 1840 | 1851 | Richard Redgrave, C.B. (Stud. 1826) | London, 1804 | 1888 | The Outcast | Retired, 1881 |
| P 1840 | 1846 | Thomas Webster (Stud. 1821) | London, 1800 | 1886 | The Early Lesson | Retired, 1876 |

| | | | | | | |
|--------|------|-------------------------------------|---------------------|------|---|--|
| P 1841 | 1846 | John Rogers Herbert (Stud. 1826) | Maldon, 1810 | 1890 | St. Gregory teaching his Chant | Retired, 1886 |
| P 1841 | 1851 | Sir John Watson Gordon | Edinburgh, 1790 | 1864 | Scene from Burns' <i>Auld Lang Syne</i> | |
| S 1841 | 1846 | Patrick McDowell (Stud. 1830) | Belfast, 1799 | 1870 | A Nymph | |
| P 1842 | 1851 | Thomas Creswick | Sheffield, 1811 | 1869 | Landscape | |
| P 1842 | | John Hollins | Birmingham, 1798 | 1855 | | |
| P 1842 | 1851 | Sir Francis Grant | Kilgraston, 1803 | 1878 | Miss Grant | President, 1866-1878 |
| E 1843 | | James Tibbetts Will- more | Handsworth, 1800 | 1863 | | |
| P 1843 | 1848 | Charles West Cope (Stud. 1828) | Leeds, 1811 | 1890 | A Night Alarm | Prof. of Painting, 1866-1875 Retired, 1883 |
| P 1843 | | Thomas Duncan | Kinclaven, 1807 | 1845 | | |
| P 1844 | 1848 | William Dyce | Aberdeen, 1806 | 1864 | A Magdalen | |
| S 1844 | 1852 | William Calder Mar- shall | Edinburgh, 1813 | 1894 | An Infant Satyr | |
| P 1845 | 1857 | Alfred Elmore (Stud. 1832) | Clonakilty, 1815 | 1881 | A Scene from <i>Two Gentlemen of Verona</i> | |

| A.R.A. | R.A. | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|--|---------------------------|-------|---|--|
| P 1845 | 1867 | Thomas Sidney Cooper (Stud. 1824) | Canterbury, 1803 | 1902 | Milking Time in the Meadows | |
| P 1845 | 1853 | William Powell Frith, C.V.O. (Stud. 1837) | Aldfield, Yorks., 1819 | 1909 | The Village Model | Retired, 1890 |
| P 1846 | 1855 | Edward Matthew Ward (Stud. 1835) | London, 1816 | 1879 | Queen Elizabeth Wood- ville in the Sanctuary at Westminster | |
| P 1846 | 1870 | William Edward Frost (Stud. 1829) | Wandsworth, 1810 | 1877 | Nymph and Cupid | |
| P 1846 | 1861 | Paul Falconer Poole | Bristol, 1810 | 1879 | Remorse | Keeper, 1873-1887 |
| P 1847 | 1857 | Frederick Richard Pickersgill (Stud. 1840) | London, 1820 | 1900 | The Bribe | Retired, 1888 |
| A 1847 | 1859 | Sydney Smirke (Stud. 1817) | London, 1798 | 1877 | The Carlton Club | Prof. of Architecture 1860-1865 Treasurer, 1861-1874 |
| P 1848 | | Robert Thorburn (Stud. 1836) | Dumfries, 1818 | 1885 | | |
| P 1848 | 1860 | Augustus Leopold Egg (Stud. 1836) | London, 1816 | 1863 | Cromwell before the Battle of Naseby | |

| | | | | | |
|--------|------|--|-------------------|------|---|
| S 1849 | 1858 | John Henry Foley (Stud. 1835) | Dublin, 1818 | 1874 | The Elder Brother |
| P 1850 | 1860 | James Clarke Hook (Stud. 1836) | London, 1819 | 1907 | Gathering Limpets |
| P 1851 | 1863 | Sir William Boxall (Stud. 1819) | Oxford, 1800 | 1879 | John Gibson, R.A. |
| P 1851 | 1863 | Edward William Cooke | London, 1811 | 1880 | Dutch 'Pincks' running to anchor off Yarmouth |
| P 1851 | | Frank Stone | Manchester, 1800 | 1859 | |
| S 1851 | 1863 | Henry Weekes (Stud. 1823) | Canterbury, 1807 | 1877 | Joseph Henry Green, F.R.S. |
| P 1852 | 1863 | Frederick Goodall | London, 1822 | 1904 | The Song of the Nubian Slave |
| E 1853 | 1871 | Lumb Stocks | Lightcliffe, 1812 | 1892 | Claude Duval (after W.P. Frith, R.A.) |
| P 1853 | 1863 | Sir John Everett Mil- lais, Bt. (Stud. 1840) | Southampton, 1829 | 1896 | A Souvenir of Velasquez |
| P 1855 | 1864 | John Callcott Horsley (Stud. 1831) | London, 1817 | 1903 | A Pleasant Corner |
| A 1855 | 1860 | Sir George Gilbert Scott | Gawcott, 1811 | 1878 | Design for Government Offices |
| | | | | | Treasurer, 1882-1897 Retired, 1897 Prof. of Architecture 1866-1873 |

| A.R.A. | R.A. | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|--|-----------------------|-------|---|-------------------|
| E 1856 | 1867 | John Henry Robinson | Bolton, 1796 | 1871 | Napoleon and Pius VII (after Sir D. Wilkie, R.A.) | |
| E 1856 | 1857 | George Thomas Doo | Christchurch, 1800 | 1886 | The Raising of Lazarus (after Seb. del Piombo) | Retired, 1866 |
| P 1857 | 1859 | John Phillip (Stud. 1837) | Aberdeen, 1817 | 1867 | Prayer | |
| P 1857 | 1866 | George Richmond (Stud. 1824) | London, 1809 | 1896 | Samuel Wilberforce, Bishop of Oxford | Retired, 1866 |
| P 1859 | 1865 | John Frederick Lewis | London, 1805 | 1876 | The Door of a Café in Cairo | |
| P 1860 | | Henry Nelson O'Neil (Stud. 1836) | St. Petersburg, 1817 | 1880 | | |
| P 1860 | 1871 | William Charles Thomas Dobson (Stud. 1836) | Hamburg, 1817 | 1898 | St. Paul at Philippi | Retired, 1895 |
| P 1861 | 1870 | Richard Ansdell | Liverpool, 1815 | 1885 | The Chase | |
| P 1861 | 1864 | Thomas Faed | Gatchouse, 1826 | 1900 | 'Ere Çare begins' | Retired, 1892 |
| S 1861 | 1866 | Baron Carlo Maro- chetti | Turin, 1805 | 1867 | Sir Edwin Landseer, R.A. | |

| | | | | | | |
|--------|------|---|----------------------|------|---|--|
| A 1861 | 1869 | Edward Middleton Barry (Stud. 1848) | London, 1830 | 1880 | Design for Govern- ment Offices | Treasurer, 1874-1880 |
| P 1861 | 1869 | James Sant, C.V.O. (Stud. 1840) | Croydon, 1820 | 1916 | The Schoolmaster's Daughter | |
| P 1863 | | Henry Le Jeune | London, 1819 | 1904 | | |
| P 1864 | 1867 | Philip Hermogenes Calderon | London, 1833 | 1898 | 'Whither?' | Keeper, 1887-1898 |
| P 1864 | 1868 | Frederick Lord Leigh- ton of Stretton | Scarborough, 1830 | 1896 | St. Jerome | President, 1878-1896 |
| S 1864 | | Edward Bowring Stephens | 1815 | 1882 | | |
| P 1866 | 1870 | Henry Tanworth Wells | London, 1828 | 1903 | Volunteers at the Firing Point, 1866 | |
| P 1866 | | Erskine Nicol | Leith, 1825 | 1904 | | |
| P 1866 | 1873 | John Pettie | Edinburgh, 1839 | 1893 | Jacobites | |
| P 1866 | 1878 | William Frederick Yeames | Russia, 1835 | 1918 | La Bigolante (Venetian Water-carrier) | Librarian, 1896-1911 Retired, 1913 |
| A 1866 | 1871 | George Edmund Street | Woodford, 1824 | 1881 | Design for the New Courts of Justice, Principal Entrance, South Front | Treasurer, 1880-1881 Prof. of Architecture 1880-1881 |

| A.R.A. | R.A. | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|---|------------------|-------|--|------------------------------|
| S 1866 | | Joseph Durham | 1814 | 1877 | | |
| P 1867 | 1872 | Edward Armitage | London, 1817 | 1896 | The Festival of Esther | Prof. of Painting, 1875-1882 |
| P 1867 | 1867 | George Frederick Watts, O.M. (Stud. 1834) | London, 1817 | 1904 | 'My punishment is greater than I can bear' | Retired, 1896 |
| P 1868 | 1876 | George Dunlop Leslie (Stud. 1854) | London, 1835 | 1921 | The Lass of Richmond Hill | Senior Academician, 1919 |
| P 1868 | 1877 | Sir William Quiller Orchardson | Edinburgh, 1835 | 1910 | On the North Foreland | |
| E 1868 | | Thomas Landseer | London, 1795 | 1880 | | |
| P 1869 | | George Hemming Mason | Wetley, 1818 | 1872 | | |
| P 1869 | 1876 | Sir Edward John Poynter, Bt., G.C.V.O. (Stud. 1855) | Paris, 1836 | 1919 | The Fortune-teller | President, 1896-1918 |
| P 1870 | 1880 | Vicat Cole | Portsmouth, 1833 | 1893 | Autumn Morning | |
| P 1871 | 1878 | Henry Stacy Marks (Stud. 1851) | London, 1829 | 1898 | Science is Measurement | Retired, 1896 |
| P 1871 | | Frederick Walker (Stud. 1858) | London, 1840 | 1875 | | |

| | | | | | | |
|--------|------|--|-------------------------------|------|--|---|
| S 1871 | 1874 | Thomas Woolner (Stud. 1842) | Hadleigh, Suffolk, 1825 | 1892 | Achilles and Pallas shouting from the Trenches (relief) | Prof. of Sculpture, 1877-1878 |
| P 1872 | 1876 | Sir John Gilbert | Blackheath, 1817 | 1897 | Convocation of Clergy | |
| A 1872 | 1877 | Richard Norman Shaw (Stud. 1849) | Edinburgh, 1831 | 1912 | View of Adcote, Shropshire | Elected Treasurer, 1882, but declined Retired, 1909 |
| P 1873 | 1877 | Henry William Banks Davis (Stud. 1851) | London, 1833 | 1914 | A Midsummer Night | |
| P 1873 | 1879 | John Evan Hodgson (Stud. 1855) | London, 1831 | 1895 | A Shipwrecked Sailor waiting for a Sail | Librarian, 1882-1895 Prof. of Painting, 1882-1895 |
| E 1873 | 1881 | Thomas Oldham Barlow | Oldham, 1824 | 1889 | The Rt. Hon. W. E. Gladstone (after J. E. Millais, R.A.) | |
| A 1874 | 1880 | John Loughborough Pearson | Brussels, 1817 | 1897 | Truro Cathedral | |
| S 1875 | 1879 | Henry Hugh Arm- stead (Stud. 1847) | London, 1828 | 1905 | The Ever-reigning Queen (relief) | |
| P 1876 | 1881 | Edwin Long (Stud. 1849) | Bath, 1829 | 1891 | Nouzhatoul-âoudat | |

| A.R.A. | R.A. | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|--|------------------------|-------|--------------------------|---|
| P 1876 | 1879 | Sir Lawrence Alma-Tadema, O.M. | Dronryp, Holland, 1836 | 1912 | The Road to the Temple | |
| P 1876 | 1914 | George Adolphus Storey (Stud. 1853) | London, 1834 | 1919 | Viola | Teacher of Perspective, 1900-1919 Senior Academician, 1919 |
| P 1876 | | John Wright Oakes | Middlewich, 1820 | 1887 | | |
| S 1876 | | William Frederick Woodington | Sutton Coldfield, 1806 | 1893 | | |
| P 1876 | | Eyre Crowe (Stud. 1845) | London, 1824 | 1910 | | |
| P 1877 | 1881 | Walter William Onless (Stud. 1865) | St. Heliers, 1848 | 1933 | J. E. Hodgson, R.A. | Senior Academician, 1924 |
| P 1877 | 1881 | Peter Graham | Edinburgh, 1836 | 1921 | Homewards | Senior Academician, 1919 |
| P 1877 | 1887 | Marcus Stone | London, 1840 | 1921 | Good Friends | Senior Academician, 1920 |
| P 1877 | 1888 | John Bagnold Burgess (Stud. 1849) | Chelsea, 1830 | 1897 | The Freedom of the Press | |
| P 1877 | | Philip Richard Morris (Stud. 1854) | Devonport, 1838 | 1902 | | |
| P 1878 | 1881 | Briton Riviere | London, 1840 | 1920 | The King Drinks | Senior Academician, 1920 |

| | | | | | |
|--------|------|--|------------------------|------|---|
| s 1878 | 1882 | Sir Joseph Edgar Boehm, Bt. | Vienna, 1834 | 1890 | Sir J. E. Millais, Bt., P.R.A. (bronze) |
| A 1878 | 1885 | Alfred Waterhouse | Liverpool, 1830 | 1905 | Manchester Town Hall |
| P 1878 | 1883 | Frank Holl (Stud. 1861) | London, 1845 | 1888 | Sir J. E. Millais, Bt., P.R.A. |
| P 1878 | 1896 | Ernest Crofts | Adel, 1847 | 1911 | To the Rescue— an Episode of the Civil Wars |
| P 1879 | 1894 | Valentine Cameron Prinsep | 1838 | 1904 | La Révolution |
| P 1879 | 1887 | Sir Luke Fildes, K.C.V.O. (Stud. 1866) | Liverpool, 1844 | 1927 | A Schoolgirl |
| P 1879 | 1893 | John MacWhirter | Edinburgh, 1839 | 1911 | Nature's Archway |
| P 1879 | 1896 | George Henry Boughton | Norwich, 1833 | 1905 | Memories |
| P 1879 | 1890 | Sir Hubert von Her- komer, C.V.O. | Waal, Bavaria, 1849 | 1914 | On Strike |
| S 1880 | | Charles Bell Birch (Stud. 1855) | 1832 | | Prof. of Painting, 1899-1900; 1907-1909 |
| E 1880 | | Frederic Stacpoole | | 1907 | |

| A.R.A. | R.A. | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|--|------------------|-------|---|---------------------------------|
| P 1881 | 1891 | Sir Frank Dicksee, K.C.V.O. (Stud. 1871) | London, 1853 | 1928 | Started | President, 1924-1928 |
| S 1881 | 1888 | Sir Hamo Thornycroft (Stud. 1869) | London, 1850 | 1925 | The Mirror (relief) | |
| P 1881 | | John Brett (Stud. 1853) | London, 1832 | 1902 | | |
| P 1881 | 1891 | Andrew Carrick Gow | London, 1848 | 1920 | A Mountain Pass | Keeper and Librarian, 1911-1920 |
| A 1881 | | William Burges | London, 1827 | 1881 | | |
| A 1881 | 1898 | George Aitchison | London, 1825 | 1910 | The Royal Exchange Assurance, Pall Mall | Prof. of Architecture 1887-1905 |
| P 1882 | 1893 | Henry Woods | Warrington, 1846 | 1921 | In Campo SS. Giovanni e Paolo, Venice | |
| A 1882 | 1902 | George Frederick Bodley | Hull, 1827 | 1907 | St. Mary's, Clumber | |
| P 1883 | 1898 | Benjamin Williams Leader (Stud. 1853) | Worcester, 1831 | 1923 | The Sand Pit, Burrow's Cross | Senior Academician, 1919 |
| S 1883 | 1891 | Sir Thomas Brock, K.C.B. (Stud. 1867) | Worcester, 1847 | 1922 | Lord Leighton, P.R.A. (bronze) | |

| | | | | | |
|--------|---|----------------------|------|---------------------------------|---|
| E 1883 | Francis Holl | London, 1815 | 1884 | | |
| P 1883 | Robert Walker Macbeth (Stud. 1871) | Glasgow, 1848 | 1910 | The Lass that a Sailor loves | Retired, 1908 |
| P 1883 | Edward John Gregory (Stud. 1870) | Southampton, 1850 | 1909 | "Après?" | |
| P 1884 | Colin Hunter | Glasgow, 1841 | 1904 | | |
| P 1885 | Henry Moore (Stud. 1853) | York, 1831 | 1895 | Summer Breeze in the Channel | |
| P 1885 | Sir Edward Burne- Jones, Bt. | Birmingham, 1833 | 1898 | | Resigned Member- ship, 1893 |
| P 1885 | John William Waterhouse (Stud. 1871) | Rome, 1849 | 1917 | A Mermaid | |
| P 1886 | John Seymour Lucas (Stud. 1871) | London, 1849 | 1923 | News from the Front | |
| S 1887 | Sir Alfred Gilbert, M.V.O. (Stud. 1874) | London, 1854 | 1934 | Victory (silver) | Prof. of Sculpture, 1900-1905 Resigned Member- ship, 1908 Resumed Member- ship, as Senior Academician, 1932 |

| A.R.A. | R.A. | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|---|--------------------|-------|---|---|
| P 1888 | 1895 | Sir William Blake Richmond, K.C.B. (Stud. 1858) | London, 1842 | 1921 | Orpheus returning from the Shades | Prof. of Painting, 1895-1899 ; 1910-1911 Senior Academician, 1920 |
| S 1888 | 1895 | Edward Onslow Ford | London, 1852 | 1901 | Sir L. Alma-Tadema, R.A. (bronze) | |
| A 1888 | | Sir Arthur William Blomfield | Fulham, 1829 | 1899 | | |
| P 1889 | 1907 | William Lionel Wyllie (Stud. 1866) | London, 1851 | 1931 | The Portsmouth Fishing Fleet— the Breeze falls Light | Senior Academician, 1927 |
| P 1890 | 1903 | Sir Ernest Albert Waterlow (Stud. 1872) | London, 1850 | 1919 | The Banks of the Loing | |
| P 1891 | 1905 | Sir David Murray | Glasgow, 1849 | 1933 | Swedes | Senior Academician, 1925 |
| P 1892 | 1910 | Stanhope Alexander Forbes (Stud. 1874) | Dublin, 1857 | | The Harbour Window | Senior Academician, 1933 |
| S 1892 | | Harry Bates (Stud. 1881) | Stevenage, 1850 | 1899 | | |

| | | | | | | |
|--------|------|--|----------------------|------|------------------------------------|---|
| A 1892 | 1896 | Sir Thomas Graham Jackson, Bt. | Hampstead, 1835 | 1924 | The New Schools, Oxford University | Treasurer, 1901-1912 Senior Academician, 1919 Retired, 1914 |
| P 1893 | | John William North | London, 1842 | 1924 | | |
| P 1894 | 1897 | John Singer Sargent | Florence, 1856 | 1925 | An Interior in Venice | |
| P 1894 | 1911 | Frank Bramley | Boston, Lincs., 1857 | 1915 | Confidences | |
| S 1894 | 1902 | Sir George James Frampton (Stud. 1882) | London, 1860 | 1928 | The Marchioness of Granby | |
| P 1894 | 1905 | John MacAllan Swan (Stud. 1872) | Brentford, 1847 | 1910 | Tigers Drinking | |
| P 1894 | 1910 | Arthur Hacker (Stud. 1876) | London, 1858 | 1919 | A Wet Night at Piccadilly Circus | |
| P 1895 | 1908 | Sir George Clausen | London, 1852 | | Interior of an Old Barn | Prof. of Painting, 1903-1906; Senior Academician, 1928 |
| P 1896 | 1906 | Solomon Joseph Solomon (Stud. 1877) | London, 1860 | 1927 | St. George | |
| P 1896 | 1898 | Edwin Austin Abbey | Philadelphia, 1852 | 1911 | A Lute-player | |
| P 1897 | 1911 | Alfred Parsons | Beckington, 1847 | 1920 | Orange Lilies, Broadway | |

| A.R.A. | R.A | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|--|-----------------------|-------|--|---|
| P 1897 | 1909 | Sir James Jebusa Shannon | Auburn, N.Y., 1862 | 1923 | Black and Silver | |
| P 1898 | 1911 | Lionel Percy Smythe | London, 1839 | 1918 | Fruit d'Amour | Retired, 1914 |
| P 1898 | 1912 | Henry Herbert La Thangue (Stud. 1875) | Croydon, 1859 | 1929 | Violets for Perfume | |
| P 1898 | 1910 | Charles Napier Hemy (Stud. 1875) | Newcastle, 1841 | 1917 | A Plymouth Hooker | |
| P 1899 | 1910 | Sir Arthur Stockdale Cope, K.C.V.O. (Stud. 1874) | London, 1857 | | Sir E. J. Poynter, Bt., G.C.V.O., P.R.A. | Senior Academician, 1933 |
| P 1899 | 1913 | Sir Alfred East | Kettering, 1849 | 1913 | An Evening in the Cotswolds | |
| S 1899 | 1909 | Sir William Goscombe John (Stud. 1884) | Cardiff, 1860 | | The Elf (bronze) | |
| A 1899 | 1903 | Sir Aston Webb, G.C.V.O., C.B. | London, 1849 | 1930 | Proposed Architectural Treatment of the Surroundings to the National Memorial to Queen Victoria in front of Buckingham Palace | Treasurer, 1912-1919 President, 1919-1924 Senior Academician, 1925 |

| | | | | | | |
|--------|------|---|--------------------------------|------|---|----------------------------------|
| P 1900 | 1914 | Henry Scott Tuke | York, 1858 | 1929 | A Bathing Group | |
| A 1900 | 1909 | John Belcher | Southwark, 1841 | 1913 | The Ashton Memorial, Lancaster | |
| S 1900 | 1913 | Alfred Drury | London, 1857 | | Lilith | Senior Academician, 1933 |
| P 1900 | 1915 | Joseph Farquharson | Finzean, 1846 | 1935 | When Snow the Pasture Sheets | Senior Academician, 1922 |
| P 1902 | | Matthew Ridley Cor- bet (Stud. 1872) | S. Willington, Lincs., 1850 | 1902 | | |
| P 1903 | | John Henry Frederick Bacon, M.V.O. (Stud. 1887) | London, 1866 | 1914 | | |
| S 1903 | 1919 | William Robert Colton | Paris, 1867 | 1921 | The Young Diana | Prof. of Sculpture, 1907-1911 |
| P 1903 | 1915 | John Alfred Arnesby Brown | Nottingham, 1866 | | The Raincloud | |
| P 1904 | 1919 | Frank Brangwyn | Bruges, 1867 | | The Market Stall | |
| P 1904 | | Charles Wellington Furse | Staines, 1868 | 1904 | | |
| S 1904 | 1922 | Henry Alfred Pegram (Stud. 1881) | London, 1863 | | The Sculptor's Daughter Olive (bronze) | |
| P 1905 | | David Farquharson | Perthshire, 1839 | 1907 | | |

| A.E.A. | R.A. | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|---|----------------------|-------|--|---|
| A 1905 | 1914 | Sir Reginald Theodore Blomfield (Stud. 1881) | Bow, Devon, 1856 | | New Buildings, Lady Margaret Hall, Oxford | Senior Academician, 1932 |
| P 1906 | | Edward Stott | Rochdale, 1855 | 1918 | | |
| S 1906 | 1917 | Frederick William Pomeroy (Stud. 1881) | London, 1856 | 1924 | Dione (relief) | |
| E 1906 | 1911 | Sir Frank Short | Stourbridge, 1857 | | Alfred, 1st Lord Tennyson (after G. F. Watts, O.M., R.A.) | Treasurer, 1919-1932 Senior Academician, 1933 |
| E 1906 | 1921 | William Strang | Dumbarton, 1859 | 1921 | Campbell Dodgson, Esq. C.B.E. | |
| P 1907 | 1920 | George Henry | Ayrshire, 1858 | | Brambles | Senior Academician, 1934 |
| P 1907 | 1934 | Frank Cadogan Cow- per (Stud. 1897) | Wicken, 1877 | | | |
| P 1908 | 1915 | Charles Sims (Stud. 1893) | Islington, 1873 | 1928 | Clio and the Chil- dren, 1915 | Keeper, 1920-1926 |
| S 1909 | 1922 | Sir Bertram Macken- nal, K.C.V.O. | Melbourne, 1863 | 1931 | The Dawn of a New Age (bronze) | |
| A 1910 | 1917 | Sir Ernest George (Stud. 1857) | London, 1839 | 1922 | Eynsham Hall, Oxfordshire | Senior Academician, 1920 |

| | | | | | |
|----------------------|------|--|---------------------------|------|--------------------------------------|
| P 1910 | 1919 | Sir William Orpen, K.B.E. | Dublin, 1878 | 1931 | Le Chef de l'Hôtel Chatham, Paris |
| S 1910 | 1920 | Francis Derwent Wood (Stud. 1894) | Keswick, 1871 | 1926 | The Dancer (bronze) |
| P 1910 | 1919 | Adrian Stokes (Stud. 1872) | Southport, 1854 | | Lago Maggiore |
| P 1911 | 1919 | Mark Fisher | Boston, U.S.A., 1841 | 1923 | An Orchard in Spring |
| P 1911 | 1920 | Charles Haslewood Shannon | Sleaford, Lincs., 1863 | | Vanity and Sanctity |
| A 1911 | 1919 | Ernest Newton, C.B.E. | London, 1856 | 1922 | House at Jouy-en- Josas, France |
| P 1911 | 1921 | Sir John Lavery | Belfast, 1856 | | The Vandyck Room, Wilton |
| E 1911 } P 1916 } | 1920 | Sir David Young Cameron | Glasgow, 1865 | | Durham |
| P 1912 | 1920 | Sir William Llewellyn, G.C.V.O. | Cirencester, 1863 | | Sir A. Webb, P.R.A. |
| A 1913 | 1920 | Sir Edwin Landseer Lutyens, K.C.I.E. | London, 1869 | | The Jaipur Column, Delhi |
| P 1913 | 1920 | Sir Herbert Edwin Pelham Hughes- Stanton | London, 1870 | | Evening, Equihen, Pas-de-Calais |
| | | | | | President, 1928- |

| A.R.A. | R.A. | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|---|---------------------|-------|--|-----------------------------|
| P 1914 | 1920 | Richard Jack | Sunderland, 1866 | | On the Downs | |
| P 1914 | 1920 | Julius Olsson | London, 1864 | | Sunset, Cornish Coast | |
| P 1914 | 1922 | Robert Anning Bell (Stud. 1881) | London, 1863 | 1933 | The Women going to the Sepulchre | |
| A 1914 | | Edward Schroder Prior | Greenwich, 1852 | 1932 | | Senior Associate, 1928 |
| P 1915 | | Edgar Bundy | Brighton, 1862 | 1922 | | |
| S 1915 | 1924 | Charles Leonard Hartwell (Stud. 1898) | Blackheath, 1873 | | The Oracle | |
| P 1915 | 1923 | Glyn Warren Philpot | London, 1884 | | Portrait of a Young Man | |
| P 1916 | 1922 | Maurice Greiffenhagen (Stud. 1878) | London, 1862 | 1931 | The Message | |
| P 1916 | 1923 | Bertram Priestman | Bradford, 1868 | | Near Wareham, Dorset | |
| P 1917 | 1924 | Samuel Melton Fisher (Stud. 1876) | London, 1859 | | Winifred | Senior Academician, 1935 |
| A 1918 | 1922 | Sir Giles Gilbert Scott | Hampstead, 1880 | | Liverpool Cathedral : interior view of the East End, from the South Choir Aisle | |
| P 1918 | 1925 | Philip Connard | Southport, 1875 | | Apollo and Daphne | |
| E 1918 | 1926 | Malcolm Osborne | Frome, 1880 | | The Timber Haulers (after C. W. Furze, A.R.A.) | |

| | | | | |
|--------|------|---|---------------------------------|---|
| P 1919 | 1925 | Alfred James Mun- nings | Mendham Mills, Suffolk, 1878 | Kilkenny Horse Fair |
| P 1919 | 1926 | George Harcourt | Dumbarton, 1868 | Miss Anne Harcourt |
| E 1919 | | Claude Allin Shepper- son | Beckenham, 1921 | |
| S 1920 | 1927 | Henry Poole (Stud. 1892) | London, 1873 | Young Pan |
| A 1920 | | Sir Robert Stodart Lorimer | Edinburgh, 1929 | Master of the Sculp- ture School, 1921-1927 |
| P 1920 | 1926 | Sir Walter Westley Russell, C.V.O. | Epping, 1867 | Alice |
| P 1920 | 1927 | Oliver Hall | London, 1869 | Spring |
| S 1921 | 1928 | Sir William Reid Dick, K.C.V.O. | Glasgow, 1878 | The Child (stone) |
| A 1921 | 1925 | Sir John James Burnet | Glasgow, 1857 | Section of the Stair- case of the British Museum Extension |
| P 1921 | | Frederic Cayley Robinson (Stud. 1884) | Brentford, 1862 | 1933 |
| P 1921 | 1928 | Augustus Edwin John | Tenby, 1878 | Portrait of a Young Man |

| A.R.A. | R.A. | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|--------------------------------|----------------------------|-------|--|------------------------|
| P 1922 | 1928 | Charles Ricketts | Geneva, 1866 | 1931 | Don Juan challenging the Commander | |
| P 1922 | 1929 | Algernon Mayow Talmage | Fifield, Oxon, 1871 | | Morning Glitter, Isle of Wight | |
| P 1922 | 1930 | Gerald Festus Kelly | London, 1879 | | Jane XXX | |
| P 1922 | 1930 | Sydney Lee | Manchester, 1866 | | The Red Tower | Treasurer, 1933- |
| E 1922 | 1931 | Frederick Landseer Maur Griggs | Hitchin, 1876 | | Lanterns of Sarraz | |
| E 1922 | 1933 | Henry Raeburn Macbeth-Raeburn | Helensburgh, 1860 | | Dr. Nathaniel Spens (after Sir H. Raeburn, R.A.) | |
| P 1922 | | George Washington Lambert | Petrograd, 1873 | 1930 | | |
| P 1922 | | (Mrs.) Annie Louisa Swynnerton | Chorlton, Manchester, 1844 | 1933 | | Senior Associate, 1923 |
| S 1922 | 1931 | Alfred Turner (Stud. 1895) | London, 1874 | | Dreams of Youth (bronze) | |
| A 1922 | 1932 | Sir Herbert Baker, K.C.I.E. | Cobham, Kent, 1862 | | Government Building, Pretoria | |
| P 1923 | 1932 | Wilfrid Gabriel de Glehn | London, 1870 | | Fishing | |

| | | | | | |
|--------|------|---------------------------------------|--------------------------|------|---|
| P 1923 | 1932 | George Spencer Watson (Stud. 1889) | London, 1869 | 1934 | Mary |
| P 1923 | 1931 | Leonard Campbell Taylor | Oxford, 1874 | | Arabella |
| A 1923 | 1933 | William Curtis Green (Stud. 1895) | Alton, 1875 | | The London Life Association |
| P 1924 | 1933 | William Russell Flint | Edinburgh, 1880 | | Castanets (water-col.) |
| P 1924 | | Ambrose McEvoy | Crudwell, Wilts, 1878 | 1927 | |
| P 1924 | 1933 | Terrick Williams | Liverpool, 1860 | | St. Michael's Mount, Cornwall |
| P 1924 | 1934 | Walter Richard Sickert | Munich, 1860 | | Sta. Maria della Salute, Venice |
| S 1925 | 1933 | William McMillan | Aberdeen, 1887 | | Group in West- moreland Slate |
| S 1925 | | Arthur George Walker (Stud. 1883) | Hackney, 1861 | | Resigned Member- ship, 1935 |
| A 1926 | 1935 | Sir Walter John Tapper, K.C.V.O. | Bovey Tracy, 1861 | | Master of the Sculp- ture School, 1929- |
| P 1926 | 1934 | Samuel John Lamorna Birch | Egremont, 1869 | | Church of the An- nunciation, Old Quebec Street, W. |
| | | | | | Our Little Stream, Lamorna |

| A.R.A. | R.A. | NAME | BIRTH | DEATH | DIPLOMA WORK | OFFICE HELD, ETC. |
|--------|------|---------------------------------------|------------------------------|-------|--------------|-------------------|
| S 1926 | | Charles Sargeant Jagger | Kilnhurst, Yorks., 1885 | 1934 | | |
| E 1927 | | Henry George Rushbury | Harborne, Birmingham, 1889 | | | |
| A 1927 | | Edward Guy Dawber (Stud. 1883) | King's Lynn, 1861 | | | |
| P 1927 | | Francis Dodd | Holyhead, 1874 | | | |
| P 1927 | | Dame Laura Knight, D.B.E. | Long Eaton, Derbyshire, 1877 | | | |
| P 1928 | | Gerald Leslie Brockhurst (Stud. 1908) | Birmingham, 1890 | | | |
| P 1928 | | David Thomson Muirhead | Edinburgh, 1867 | 1930 | | |
| P 1928 | | Harold Knight (Stud. 1901) | Nottingham, 1874 | | | |
| S 1929 | | Louis Richard Garbe (Stud. 1901) | Dalston, 1876 | | | |
| A 1930 | | Sir Edwin Cooper | Scarborough, 1874 | | | |
| P 1930 | | Alfred Kingsley Lawrence | Lewes, 1893 | | | |

| | | | |
|--------|--|------------------------------|--------------------------------|
| P 1931 | Reginald Grange Brundrit | Liverpool, 1883 | Resigned Member- ship, 1935 |
| P 1931 | Walter Thomas Monnington | London, 1903 | |
| P 1931 | Frederick William Elwell | Beverley, 1870 | |
| P 1931 | George Belcher | London, 1875 | |
| S 1932 | Gilbert Ledward (Stud. 1910) | London, 1888 | |
| P 1932 | Henry Bishop | London, 1868 | |
| P 1932 | Ernest Procter | Tynemouth, 188- | |
| P 1932 | Stanley Spencer | Cookhath-on- Thames, 1891 | |
| P 1933 | Reginald Grenville Eves | London, 1876 | |
| A 1933 | Arthur Joseph Davis | London, 1878 | |
| P 1934 | Charles March Gere | Gloucester, 1869 | |
| E 1934 | Alfred Charles Stanley Anderson | Bristol, 1884 | |
| S 1934 | Charles Thomas Wheeler | Wolverham- ton, 1892 | |
| P 1934 | George Vernon Mere- dith Frampton (Stud. 1913) | London, 1894 | |
| P 1934 | (Mrs.) Dod Procter | London, 1891 | |

OFFICERS, PROFESSORS, AND HONORARY MEMBERS OF THE ROYAL ACADEMY

OFFICERS

ONLY Academicians are eligible for the Offices of President, Keeper and Treasurer. This rule applied also to the Secretaryship until 1873, and to the Librarianship until 1920, when laymen were appointed to these offices.

PRESIDENTS

The President is subject to annual re-election on December 10.

| | | | | | | |
|--|---|---|---|---|---|------------------------------|
| Sir Joshua Reynolds | - | - | - | - | - | 1768-1792 |
| Benjamin West | - | - | - | - | - | 1792-1805 |
| James Wyatt | - | - | - | - | - | 1805-1806 |
| Benjamin West | - | - | - | - | - | 1806-1820 |
| Sir Thomas Lawrence | - | - | - | - | - | 1820-1830 |
| Sir Martin Archer Shee | - | - | - | - | - | 1830-1850 |
| Sir Charles Lock Eastlake | - | - | - | - | - | 1850-1865 |
| Sir Francis Grant (after the office had been declined by Sir E. Landseer) | | | | | | |
| Lord Leighton of Stretton | - | - | - | - | - | 1866-1878 |
| Sir John Everett Millais, Bart. | - | - | - | - | - | 1878-1896 |
| Sir Edward John Poynter, Bart., G.C.V.O. | - | - | - | - | - | February 1896 to August 1896 |
| Sir Aston Webb, G.C.V.O., C.B. | - | - | - | - | - | 1896-1918 |
| Sir Frank Dicksee, K.C.V.O. | - | - | - | - | - | 1919-1924 |
| Sir William Llewellyn, G.C.V.O. | - | - | - | - | - | 1924-1928 |
| | | | | | | 1928- |

KEEPERS

In 1873 the term of office for which the Keeper was elected was limited to five years, the holder being eligible for re-election. In 1927 the term was limited to three years.

| | | | | | | |
|--|---|---|---|---|---|-----------|
| George Michael Moser | - | - | - | - | - | 1768-1783 |
| Agostino Carlini | - | - | - | - | - | 1783-1790 |
| Joseph Wilton | - | - | - | - | - | 1790-1803 |
| Henry Fuseli | - | - | - | - | - | 1804-1825 |
| Henry Thomson (resigned) | - | - | - | - | - | 1825-1827 |
| William Hilton | - | - | - | - | - | 1827-1839 |
| George Jones (resigned) | - | - | - | - | - | 1840-1850 |
| Charles Landseer (resigned) | - | - | - | - | - | 1851-1873 |
| Frederick Richard Pickersgill (resigned) | - | - | - | - | - | 1873-1887 |
| Philip Hermogenes Calderon | - | - | - | - | - | 1887-1898 |
| Ernest Crofts | - | - | - | - | - | 1898-1911 |
| Andrew Carrick Gow | - | - | - | - | - | 1911-1920 |
| Charles Sims (resigned) | - | - | - | - | - | 1920-1926 |
| Sir Walter Westley Russell, C.V.O. | - | - | - | - | - | 1927- |

Robert Smirke was elected Keeper in succession to Joseph Wilton, but his election was vetoed by King George III, and a fresh election was held, which resulted in Fuseli being chosen. George Jones acted as Deputy Keeper during the last year of Hilton's tenure of the office. Charles Sims having resigned the Keepership in November, 1926, George Clausen was appointed temporary Director for the Lent Term, and George Harcourt for the Summer Term, 1927.

TREASURERS

The appointment to the office of Treasurer originally rested entirely in the hands of the Sovereign. The first innovation took place in 1874, when permission was obtained by the General Assembly to choose by election, for submission to the Sovereign, the member it considered most suitable. In 1880 a further step was taken, and, with the con-

sent of the Sovereign, the tenure of the office was assimilated to that of the Keepership and Librarianship, viz., a term of five years, the holder being eligible for re-election.

| | | | | | |
|----------------------------------|---|---|---|---|-----------|
| Sir William Chambers | - | - | - | - | 1769-1796 |
| John Yenn (resigned) | - | - | - | - | 1796-1820 |
| Sir Robert Smirke (resigned) | - | - | - | - | 1820-1850 |
| Philip Hardwick (resigned) | - | - | - | - | 1850-1861 |
| Sydney Smirke (resigned) | - | - | - | - | 1861-1874 |
| Edward Middleton Barry | - | - | - | - | 1874-1880 |
| George Edmund Street | - | - | - | - | 1880-1881 |
| John Callcott Horsley (resigned) | - | - | - | - | 1882-1897 |
| Alfred Waterhouse (resigned) | - | - | - | - | 1897-1901 |
| Sir Thomas Graham Jackson, Bt. | - | - | - | - | 1901-1912 |
| Sir Aston Webb, G.C.V.O., C.B. | - | - | - | - | 1912-1919 |
| Sir Frank Short | - | - | - | - | 1919-1932 |
| Sydney Lee | - | - | - | - | 1932- |

Richard Norman Shaw was elected Treasurer in succession to George Edmund Street, but he resigned the appointment within three weeks.

SECRETARIES

| | | | | | |
|---|---|---|---|---|-----------|
| Francis Milner Newton | - | - | - | - | 1768-1788 |
| John Richards | - | - | - | - | 1788-1810 |
| Henry Howard (Dep. Sec., 1810) | - | - | - | - | 1811-1847 |
| John Prescott Knight (resigned) | - | - | - | - | 1847-1873 |
| Sir Frederick Alexis Eaton, M.A. | - | - | - | - | 1873-1913 |
| Walter Rangeley Maitland Lamb, C.V.O., M.A. | | | | | 1913- |

LIBRARIANS

In 1873 the term of office for which the Librarian was elected was limited to five years, the holder being eligible for re-election.

| | | | | | | |
|--------------------------------------|---|---|---|---|---|-----------|
| Francis Hayman | - | - | - | - | - | 1770-1776 |
| Richard Wilson | - | - | - | - | - | 1776-1782 |
| Samuel Wale | - | - | - | - | - | 1782-1786 |
| Joseph Wilton (resigned) | - | - | - | - | - | 1786-1790 |
| Dominic Serres | - | - | - | - | - | 1792-1793 |
| Edward Burch | - | - | - | - | - | 1794-1812 |
| Thomas Stothard | - | - | - | - | - | 1814-1834 |
| George Jones (resigned) | - | - | - | - | - | 1834-1840 |
| William Collins (resigned) | - | - | - | - | - | 1840-1842 |
| Sir Charles Lock Eastlake (resigned) | - | - | - | - | - | 1842-1844 |
| Thomas Uwins (resigned) | - | - | - | - | - | 1844-1855 |
| Henry William Pickersgill (resigned) | - | - | - | - | - | 1856-1864 |
| Solomon Alexander Hart | - | - | - | - | - | 1864-1881 |
| John Evan Hodgson | - | - | - | - | - | 1882-1895 |
| William Frederick Yeames | - | - | - | - | - | 1896-1911 |
| Andrew Carrick Gow | - | - | - | - | - | 1911-1920 |
| Ernest E. V. Wright, M.A. | - | - | - | - | - | 1920- |

G. M. Moser acted as Deputy Librarian in 1782, Paul Sandby from 1799 to 1809, J. F. Rigaud in 1810, and T. Stothard from 1810 to 1814.

PROFESSORS

In 1863 the tenure of the Professorships of Painting, Architecture, Sculpture and Anatomy was limited to five years, the holder being in each case eligible for re-election. The Professorship of Chemistry, established in 1871, was not made subject to this rule till 1879. In 1903 the tenure of the Professorships of Painting, Sculpture, and Architecture was limited to three years, with eligibility for re-election.

In 1886 the Professorships of Painting, Sculpture, and Architecture were thrown open to Associates as well as Academicians.

In 1911 it was decided that the Professorships of Painting, Sculpture and Architecture should remain in abeyance, and that the Council should make such arrangements for lectures as might be thought desirable.

Painting

| | | | | | |
|--|---|---|---|---|-----------|
| Edward Penny (resigned) | - | - | - | - | 1768-1782 |
| James Barry (expelled) | - | - | - | - | 1782-1799 |
| Henry Fuseli (resigned) | - | - | - | - | 1799-1805 |
| John Opie | - | - | - | - | 1805-1807 |
| Henry Tresham (resigned) | - | - | - | - | 1807-1809 |
| Henry Fuseli | - | - | - | - | 1810-1825 |
| Thomas Phillips (resigned) | - | - | - | - | 1825-1832 |
| Henry Howard | - | - | - | - | 1833-1847 |
| Chas. Robt. Leslie (resigned) | - | - | - | - | 1847-1852 |
| Solomon Alex. Hart (resigned) | - | - | - | - | 1854-1863 |
| Charles West Cope (resigned) | - | - | - | - | 1866-1875 |
| Edward Armitage (resigned) | - | - | - | - | 1875-1882 |
| John Evan Hodgson | - | - | - | - | 1882-1895 |
| Sir William Blake Richmond (resigned) | - | - | - | - | 1895-1899 |
| Hubert von Herkomer, C.V.O. (Sir) (resigned) | - | - | - | - | 1899-1900 |
| Valentine Cameron Prinsep (resigned) | - | - | - | - | 1900-1903 |
| George Clausen (Sir) | - | - | - | - | 1903-1906 |
| Sir Hubert von Herkomer, C.V.O. | - | - | - | - | 1906-1909 |
| Sir William Blake Richmond, K.C.B. | - | - | - | - | 1909-1911 |

Architecture

| | | | | | |
|---|---|---|---|---|-----------|
| Thomas Sandby | - | - | - | - | 1768-1798 |
| George Dance (resigned) | - | - | - | - | 1798-1805 |
| Sir John Soane | - | - | - | - | 1806-1837 |
| William Wilkins (delivered no lectures) | - | - | - | - | 1837-1839 |
| Chas. Robt. Cockerell (resigned) | - | - | - | - | 1839-1859 |
| Sydney Smirke (resigned) | - | - | - | - | 1860-1865 |

| | | | | |
|---------------------------------------|---|---|---|-----------|
| Sir George Gilbert Scott (resigned) - | - | - | - | 1866-1873 |
| Edward Middleton Barry - | - | - | - | 1873-1880 |
| George Edmund Street - | - | - | - | 1880-1881 |
| George Aitchison - | - | - | - | 1887-1905 |
| Sir Reginald Theodore Blomfield - | - | - | - | 1907-1911 |

During the vacancy in the Professorship, from 1881 to 1887, lectures were delivered by members of the Royal Academy, and others.

Sculpture

| | | | | | |
|---|---|---|---|---|-----------|
| John Flaxman - | - | - | - | - | 1810-1826 |
| Sir Richard Westmacott - | - | - | - | - | 1827-1856 |
| Richard Westmacott - | - | - | - | - | 1857-1868 |
| Henry Weekes (resigned) - | - | - | - | - | 1868-1876 |
| Thomas Woolner (resigned ; delivered no lectures) - | - | - | - | - | 1877-1878 |
| Sir Alfred Gilbert, M.V.O. - | - | - | - | - | 1900-1904 |
| William Robert Colton - | - | - | - | - | 1907-1911 |

During the vacancy in the Professorship, from 1878 to 1900, lectures were delivered by members of the Royal Academy, and others.

Anatomy

| | | | | | |
|-----------------------------------|---|---|---|---|-----------|
| William Hunter - | - | - | - | - | 1768-1783 |
| John Sheldon - | - | - | - | - | 1783-1808 |
| Sir Anthony Carlisle (resigned) - | - | - | - | - | 1808-1824 |
| John H. Green (resigned) - | - | - | - | - | 1825-1851 |
| Richard Partridge - | - | - | - | - | 1852-1873 |
| John Marshall - | - | - | - | - | 1873-1890 |
| William Anderson - | - | - | - | - | 1891-1900 |
| Arthur Thomson - | - | - | - | - | 1900-1934 |
| Alexander Macphail - | - | - | - | - | 1934- |

Chemistry

| | | | | | | |
|-------------------------------------|---|---|---|---|---|-----------|
| Frederick S. Barff - | - | - | - | - | - | 1871-1879 |
| Sir Arthur Herbert Church, K.C.V.O. | - | - | - | - | - | 1879-1911 |
| Arthur Pillans Laurie | - | - | - | - | - | 1912- |

Perspective

| | | | | | | |
|----------------------------|---|---|---|---|---|-----------|
| Samuel Wale | - | - | - | - | - | 1768-1786 |
| Edward Edwards | - | - | - | - | - | 1788-1806 |
| J. M. W. Turner (resigned) | - | - | - | - | - | 1807-1837 |
| J. P. Knight (resigned) | - | - | - | - | - | 1839-1860 |

On the resignation of J. P. Knight, the Professorship was abolished and a Teachership, not limited to members of the Academy, substituted. This office has been held by the following :

| | | | | | | |
|------------------------|---|---|---|---|---|-----------|
| Henry Alex. Bowler | - | - | - | - | - | 1861-1899 |
| George Adolphus Storey | - | - | - | - | - | 1900-1919 |
| Walter Bayes | - | - | - | - | - | 1927- |

HONORARY MEMBERS

The first office created was that of Secretary for Foreign Correspondence, in 1769. In the following year a Professor of Ancient Literature, a Professor of Ancient History, and an Antiquary, were appointed ; all the first appointments to these four offices were made direct by the King. The Chaplaincy was not instituted till 1784, when M. W. Peters was requested to act as Chaplain at the annual dinner, and was afterwards confirmed ' Chaplain to the Royal Academy '. The subsequent appointments to these honorary offices have been made generally on the nomination of the President, subject to the approval of the Council and the General Assembly, and confirmation by the Sovereign.

CHAPLAINS

| | |
|--|-----------|
| Rev. M. W. Peters, sometime R.A. (resigned) - | 1784-1788 |
| Rt. Rev. Thos. Barnard, Bishop of Killaloe, afterwards Bishop of Limerick - - - - | 1791-1806 |
| Rt. Rev. John Fisher, Bishop of Exeter, afterwards Bishop of Salisbury - - - - | 1807-1826 |
| Rt. Rev. The Hon. Edw. Legge, Bishop of Oxford | 1826-1827 |
| Rt. Rev. C. J. Blomfield, Bishop of Chester, afterwards Bishop of London - - - | 1827-1857 |
| Rt. Rev. Samuel Wilberforce, Bishop of Oxford, afterwards Bishop of Winchester - - - | 1857-1873 |
| Most Rev. Wm. Thomson, Archbishop of York | 1873-1891 |
| Most Rev. Wm. Connor Magee, Bishop of Peterborough, Archbishop Elect of York - - | 1891-1892 |
| Most Rev. Wm. Dalrymple MacLagan, Archbishop of York - - - - - | 1892-1910 |
| Rt. Rev. the Hon. Edward Carr Glyn, D.D., Bishop of Peterborough - - - - | 1911-1919 |
| Rt. Rev. Herbert Edward Ryle, K.C.V.O., D.D., Dean of Westminster - - - | 1919-1925 |
| Very Rev. William Foxley Norris, K.C.V.O., D.D., Dean of Westminster - - - | 1926- |

PROFESSORS OF ANCIENT HISTORY

| | |
|--|-----------|
| Oliver Goldsmith - - - - - | 1770-1774 |
| Rev. Dr. T. Francklin - - - - - | 1774-1784 |
| Edward Gibbon - - - - - | 1787-1794 |
| William Mitford - - - - - | 1818-1827 |
| Henry Hallam - - - - - | 1836-1859 |
| George Grote - - - - - | 1859-1871 |
| Rt. Rev. Connop Thirlwall, Bishop of St. David's | 1871-1875 |
| Rt. Hon. W. E. Gladstone - - - - | 1876-1898 |
| Sir Richard C. Jebb, O.M. - - - - | 1898-1905 |

| | | | | | | |
|---|---|---|---|---|---|-----------|
| Very Rev. H. D. M. Spence-Jones, Dean of Gloucester | - | - | - | - | - | 1906-1917 |
| Sir Frederic George Kenyon, G.B.E., K.C.B. | - | | | | | 1918- |

PROFESSORS OF ANCIENT LITERATURE

| | | | | | | |
|--|---|---|---|---|---|-----------|
| Dr. Samuel Johnson | - | - | - | - | - | 1770-1784 |
| Bennet Langton | - | - | - | - | - | 1787-1802 |
| Dr. Charles Burney | - | - | - | - | - | 1803-1817 |
| Rt. Rev. William Howley, Bishop of London, afterwards Archbishop of Canterbury | - | - | | | | 1818-1830 |
| Rt. Rev. Edward Coplestone, Bishop of Llandaff | - | | | | | 1831-1849 |
| Lord Macaulay | - | - | - | - | - | 1850-1859 |
| Very Rev. Henry Hart Milman, Dean of St. Paul's | | | | | | 1860-1868 |
| Very Rev. Arthur Penrhyn Stanley, Dean of Westminster | - | - | - | - | - | 1868-1881 |
| Very Rev. Henry George Liddell, Dean of Christ Church | - | - | - | - | - | 1882-1898 |
| Rt. Rev. Mandell Creighton, Bishop of London | | | | | | 1898-1901 |
| The Viscount Morley of Blackburn, O.M. | - | | | | | 1903-1923 |
| John William Mackail, O.M. | - | - | - | - | - | 1924- |

PROFESSOR OF LAW

| | | | | | | |
|----------------------------------|---|---|---|--|--|-------|
| Sir Francis George Newbolt, K.C. | - | - | - | | | 1928- |
|----------------------------------|---|---|---|--|--|-------|

ANTIQUARIES

| | | | | | | |
|--------------------------------------|---|---|---|---|---|-----------|
| Richard Dalton | - | - | - | - | - | 1770-1784 |
| Samuel Lysons | - | - | - | - | - | 1818-1819 |
| Sir Henry Englefield, Bart. | - | - | - | - | - | 1821-1826 |
| Sir Walter Scott, Bart. | - | - | - | - | - | 1827-1832 |
| Sir Robert H. Inglis, Bart. | - | - | - | - | - | 1850-1855 |
| Earl Stanhope | - | - | - | - | - | 1855-1876 |
| Sir Philip de M. Grey Egerton, Bart. | - | | | | | 1876-1881 |
| Sir Chas. T. Newton, K.C.B. | - | - | - | - | - | 1881-1894 |

and Honorary Members

173

| | | | | | |
|---------------------------------------|---|---|---|---|-----------|
| Sir Augustus Wollaston Franks, K.C.B. | - | - | - | - | 1895-1897 |
| Francis Cramer Penrose | - | - | - | - | 1898-1903 |
| The Viscount Dillon, C.H. | - | - | - | - | 1903-1932 |
| Sir Charles Reed Peers, C.B.E. | - | - | - | - | 1933- |

SECRETARIES FOR FOREIGN CORRESPONDENCE

| | | | | | | |
|--|---|---|---|---|---|-----------|
| Joseph Barette | - | - | - | - | - | 1769-1789 |
| James Boswell | - | - | - | - | - | 1791-1795 |
| Prince Hoare | - | - | - | - | - | 1799-1835 |
| Sir George Staunton, Bart. | - | - | - | - | - | 1839-1859 |
| Sir Henry Holland, Bart. | - | - | - | - | - | 1860-1873 |
| Sir Wm. Stirling Maxwell, Bart. | - | - | - | - | - | 1874-1878 |
| Lord Houghton | - | - | - | - | - | 1878-1885 |
| Robert Browning | - | - | - | - | - | 1886-1889 |
| Rt. Hon. Sir Henry Austin Layard | - | - | - | - | - | 1890-1894 |
| Rt. Hon. Wm. E. H. Lecky | - | - | - | - | - | 1895-1903 |
| The Lord Avebury | - | - | - | - | - | 1903-1913 |
| The Earl of Crawford and Balcarres, K.T. | - | - | - | - | - | 1914- |

HONORARY FOREIGN CORRESPONDING MEMBERS

| | | | | | |
|--|---|---|---|---|-----------|
| Il Commendatore Giacomo Boni | - | - | - | - | 1909-1925 |
| Osman Hamdy Bey | - | - | - | - | 1909-1910 |
| Il Commendatore Dottore Roberto Paribeni | - | - | - | - | 1930- |

HONORARY FOREIGN ACADEMICIANS

IN 1868 a Class of Honorary Foreign Academicians was instituted. In 1933 the title was changed to 'Honorary Academician' (see p. 62). The following have been elected :

| | | | | | | |
|---------------------------|---|---|---|---|---|-----------|
| Louis Gallait | - | - | - | - | - | 1869-1887 |
| Claude J. B. E. Guillaume | - | - | - | - | - | 1869-1905 |
| Eugène E. Viollet le Duc | - | - | - | - | - | 1869-1879 |
| Louis P. Henriquel Dupont | - | - | - | - | - | 1869-1892 |

| | | | | | | |
|-------------------------------------|---|---|---|---|---|-----------|
| Jean Louis Meissonier | - | - | - | - | - | 1869-1891 |
| Jean Léon Gérôme | - | - | - | - | - | 1869-1904 |
| Ludwig Knaus | - | - | - | - | - | 1882-1910 |
| Paul Dubois | - | - | - | - | - | 1896-1905 |
| Adolf Menzel | - | - | - | - | - | 1896-1905 |
| Jules Breton | - | - | - | - | - | 1899-1905 |
| Léon Bonnat | - | - | - | - | - | 1904-1922 |
| Emmanuel Frémiet | - | - | - | - | - | 1904-1910 |
| Josef Israels - | - | - | - | - | - | 1906-1911 |
| Augustus St. Gaudens | - | - | - | - | - | 1906-1907 |
| Antonin Mercié | - | - | - | - | - | 1908-1916 |
| Pascal Adolphe Jean Dagnan-Bouveret | - | - | - | - | - | 1908-1929 |
| Jean Paul Laurens | - | - | - | - | - | 1909-1921 |
| Jean Baptiste Edouard Détaillé | - | - | - | - | - | 1910-1912 |
| Paul Albert Besnard | - | - | - | - | - | 1921-1934 |
| Albert Bartholomé | - | - | - | - | - | 1921-1928 |
| Jean Louis Forain | - | - | - | - | - | 1930-1931 |
| Ragnar Ostberg | - | - | - | - | - | 1930- |
| Lucien Simon | - | - | - | - | - | 1930- |
| Cass Gilbert | - | - | - | - | - | 1930-1934 |

SCHOOLS

Besides the Keeper, the Professors of Anatomy and Chemistry, and the Teacher of Perspective, already mentioned, the following hold offices in the Schools:

| | |
|--|-----------------------------|
| Master of the Sculpture School, | W. McMillan, R.A. |
| Master of the Architectural School, | C. de Gruchy |
| Assistant Teacher of Painting, | W. T. Monnington, A.R.A. |
| Teacher of Drawing | F. Ernest Jackson |
| Teacher of Architecture (Painting and Sculpture Students) | H. C. Bradshaw |
| Curator | C. Genge |

WORKS OF ART, OTHER THAN DIPLOMA WORKS, BELONGING TO THE ROYAL ACADEMY

THE following are the most important works, and are placed in the Diploma Gallery (open to the public) and in the Official Rooms (private).

PICTURES

Portraits

| TITLE | ARTIST |
|-----------------------------|--|
| H.M. King George III. | Sir Joshua Reynolds, P.R.A. |
| H.M. Queen Charlotte. | Sir Joshua Reynolds, P.R.A. |
| H.M. King George IV. | Sir Martin Archer Shee, P.R.A. (from the portrait by Sir Thomas Lawrence, P.R.A.) |
| H.M. King William IV. | Sir Martin Archer Shee, P.R.A. |
| H.M. Queen Victoria. | Sir Martin Archer Shee, P.R.A. |
| H.M. King Edward VII. | Sir Edward J. Poynter, Bt., P.R.A. |
| H.M. King George V. | Sir Arthur S. Cope, R.A. |
| Sir Joshua Reynolds, P.R.A. | Sir Joshua Reynolds, P.R.A. |
| Sir William Chambers, R.A. | Sir Joshua Reynolds, P.R.A. |
| Thomas Gainsborough, R.A. | Thomas Gainsborough, R.A. |
| Benjamin West, P.R.A. | Benjamin West, P.R.A. |

| TITLE | ARTIST |
|--|-----------------------------------|
| James Wyatt, P.R.A. | Sir William Beechey, R.A. |
| Sir Thomas Lawrence, P.R.A. | Sir Thomas Lawrence, P.R.A. |
| Sir Charles L. Eastlake, P.R.A. | John Prescott Knight, R.A. |
| Sir Francis Grant, P.R.A. | Sir Francis Grant, P.R.A. |
| Lord Leighton, P.R.A. | George Frederick Watts, R.A. |
| Sir William Beechey, R.A. | Sir William Beechey, R.A. |
| Paul Sandby, R.A. | Sir William Beechey, R.A. |
| Richard Westall, R.A. | Richard Westall, R.A. |
| Edward Penny, R.A. | Edward Penny, R.A. |
| John Hamilton Mortimer, A.R.A. | Richard Wilson, R.A. |
| Joseph Wilton, R.A., and John H. Mortimer, A.R.A. | John Hamilton Mortimer, A.R.A. |
| David Roberts, R.A. | Sir Daniel Macnee. |
| John Gibson, R.A. | Sir Edwin Landseer, R.A. |
| Giuseppe Marchi. | Sir Joshua Reynolds, P.R.A. |
| Dr. William Hunter. | Mason Chamberlin, R.A. |

GENERAL

| | |
|--|----------------------|
| The Virgin, St. Anne and two Children—cartoon. | Leonardo da Vinci. |
| Leda and the Swan—cartoon. | Michelangelo. |
| Copy of 'The Last Supper' by Leonardo da Vinci. | Marco d'Oggiono. |
| 'Temperance.' | Giorgione. |
| The Life School in St. Mar- tin's Lane. | William Hogarth. |
| The Antique Room of the Royal Academy, Somerset House. | Johann Zoffany, R.A. |

| TITLE | ARTIST |
|--|------------------------------|
| The Royal Academy in General Assembly, under Benjamin West, P.R.A. | Henry Singleton. |
| 'Theory'. | Sir Joshua Reynolds, P.R.A. |
| Dedham Lock, or the Leaping Horse. | John Constable, R.A. |
| Fifteen Landscape Studies. | John Constable, R.A. |
| An Academy by Lamplight. | Joseph Wright, A.R.A. |
| Succouring the Wounded. | Paul Falconer Poole, R.A. |
| The Death of Cain. | George Frederick Watts, R.A. |
| Sixty-six Compositions from the <i>Iliad</i> and <i>Odyssey</i> —Drawings. | John Flaxman, R.A. |
| Twenty-seven Compositions from the tragedies of Aeschylus—Drawings. | John Flaxman, R.A. |
| Tapestry (? Soho), after a design by Watteau (Refreshment-Room Staircase). | |

SCULPTURE

Portraits

| | |
|-------------------------------------|--|
| H.M. King George III—marble. | Agostino Carlini, R.A. |
| H.M. King George IV—marble. | Sir Francis Chantrey, R.A. |
| H.M. King William IV—marble. | Sir Francis Chantrey, R.A. |
| H.M. Queen Victoria—marble. | H.R.H. Princess Louise, Duchess of Argyll. |
| Sir Joshua Reynolds, P.R.A.—marble. | Cirachi. |

| TITLE | ARTIST |
|--|------------------------------------|
| Joseph Wilton, R.A.—plaster. | F. Roubiliac. |
| Sir John E. Millais, Bt., P.R.A. —bronze. | E. Onslow Ford, R.A. |
| Thomas Stothard, R.A.— marble. | Edward Hodgès Baily, R.A. |
| Henry H. Armstead, R.A.— bronze. | William R. Colton, R.A. |
| Sir Aston Webb, P.R.A.— bronze. | Sir Thomas Brock, R.A. . |
| Sir Frank Dicksee, P.R.A.— bronze. | Sir William Goscombe John, R.A. |
| Sir William Llewellyn, P.R.A. —bronze. | Sir William Goscombe John, R.A. |

GENERAL

| | |
|---|-----------------------|
| The Virgin and two Children —marble relief. | Michelangelo. |
| Draped Figure—marble. | Greek, 4th century. |
| The Sluggard—plaster. | Lord Leighton, P.R.A. |
| An Athlete struggling with a Python—plaster. | Lord Leighton, P.R.A. |

RELICS

| | |
|---|--|
| The Sitter's Chair of Sir Joshua Reynolds, P.R.A. | |
| Four Palettes and two Easels of Sir Joshua Reynolds, P.R.A. | |
| Two Frames of Experiments in Oil Colours of Sir Joshua Reynolds, P.R.A. | |
| Twenty-seven Note-books of Sir Joshua Reynolds, P.R.A. | |
| The Sitter's Chair of Sir Thomas Lawrence, P.R.A. | |
| Two Palettes of Sir Thomas Lawrence, P.R.A. | |
| Palette and Mahl-stick of William Hogarth. | |
| Palette of John Constable, R.A. | |

Five volumes of sketches, and fifteen volumes of woodcuts from drawings by Sir John Gilbert, R.A.

Twelve Letters from Thomas Gainsborough, R.A., to W. Jackson of Exeter, and one from him, when dying, to Sir Joshua Reynolds, P.R.A.

Sketch-books of Reynolds, West, Gainsborough, Leighton and others.

AUTUMN AND WINTER EXHIBITIONS

1870-1935

- 1870 Jan.-Feb. Old Masters, with a Collection from the Works of C. R. Leslie, R.A., and Clarkson Stanfield, R.A.
- 1871 „ „ Old Masters, and deceased Masters of the British School.
- 1872 „ „ Old Masters, and deceased Masters of the British School.
- 1873 „ „ Old Masters, and deceased Masters of the British School.
- 1874 „ „ Works of the late Sir Edwin Landseer, R.A.
- 1875 „ „ Old Masters and deceased Masters of the British School, including a special selection from the works of Sir A. W. Callcott, R.A., and D. Maclise, R.A.
- 1876 „ „ Old Masters, and deceased Masters of the British School.
- 1877 „ „ Old Masters, and deceased Masters of the British School.
- 1878 „ „ Old Masters, and deceased Masters of the British School, including a special selection from the works of the prin-

cipal representatives of the Norwich School ; and a collection of Engravings after Sir J. Reynolds, P.R.A., T. Gainsborough, R.A., and G. Romney.

- 1879 Jan.-Feb. Old Masters, and deceased Masters of the British School.
- 1880 „ „ Old Masters, and deceased Masters of the British School, including a special collection of works by Holbein and his School.
- 1881 „ „ Old Masters, and deceased Masters of the British School, including a collection of drawings by John Flaxman, R.A.
- 1882 „ „ Old Masters, and deceased Masters of the British School.
- 1883 „ „ Old Masters, and deceased Masters of the British School, including a special selection from the works of John Linnell and D. G. Rossetti.
- 1884 „ „ Old Masters, and deceased Masters of the British School, including a special selection from the works of P. F. Poole, R.A.
- 1885 „ „ Old Masters and deceased Masters of the British School.
- 1886 „ „ Old Masters and deceased Masters of the British School, including a selection from the works of Joseph Wright, A.R.A. (of Derby) and a collection of

182 Autumn and Winter Exhibitions

- water colour drawings by J. M. W. Turner, R.A.
- 1887 Jan.-Feb. Old Masters and deceased Masters of the British School, including a collection of water colour drawings by J. M. W. Turner, R.A.
- 1888 „ „ Old Masters and deceased Masters of the British School, including a collection of Sculpture, Bronzes, Medals and Plaquettes, chiefly of the Renaissance Period.
- 1889 „ „ Old Masters and deceased Masters of the British School, including a special selection from the works of F. Holl, R.A., and a collection of water colour drawings by J. M. W. Turner, R.A.
- 1890 „ „ Old Masters and deceased Masters of the British School, including a collection of drawings and models by Alfred Stevens.
- 1891 „ „ Old Masters and deceased Masters of the British School, including a collection of water colour drawings illustrating the progress of the art of water colour in England.
- 1892 „ „ Old Masters and deceased Masters of the British School, including a collection of water colour drawings, studies and sketches from nature.
- 1893 „ „ Old Masters and deceased Masters of the British School, including a collection of

Autumn and Winter Exhibitions 183

water colour drawings, etc., by W. Blake, E. Calvert, S. Palmer and Louisa, Marchioness of Waterford.

- | | | |
|------|-----------|---|
| 1894 | Jan.-Feb. | Old Masters and deceased Masters of the British School, including special collections of the works of T. Stothard, R.A., W. Blake, and J. Pettie, R.A. |
| 1895 | " " | Old Masters and deceased Masters of the British School, including a collection illustrating the Sculptor-Goldsmith's Art, chiefly of the fifteenth and sixteenth centuries. |
| 1896 | " " | Old Masters and deceased Masters of the British School, with a selection of works by deceased French Artists and a collection of Plate and other objects illustrating the Sculptor-Goldsmith's Art. |
| 1897 | " " | Works by the late Lord Leighton of Stretton, P.R.A. |
| 1898 | " " | Works by the late Sir John Everett Millais, Bt., P.R.A. |
| 1899 | " " | Works by Rembrandt. |
| 1900 | " " | Works by Van Dyck. |
| 1901 | " " | Works by British Artists deceased since 1850. |
| 1902 | " " | Old Masters, including a special collection of Paintings and Drawings by Claude. |

184 Autumn and Winter Exhibitions

- 1903 Jan.-Feb. Old Masters and deceased Masters of the British School, including a collection of Paintings by Albert Cuyp and of works by some English Landscape Painters ; also of drawings, photographs, plans and casts showing the results of excavations at the Palace of Knossos in Crete.
- 1904 „ „ Old Masters and deceased Masters of the British School, including a special selection of works by Sir T. Lawrence, P.R.A., and a collection of Sculpture and Bronzes.
- 1905 „ „ Works by the late G. F. Watts, O.M., R.A., and the late F. Sandys ; and the Design for the National Memorial to Queen Victoria by T. Brock, R.A.
- 1906 „ „ Old Masters and deceased Masters of the British School, including a collection of water colour drawings : also a selection of drawings and sketches by G. F. Watts, O.M., R.A.
- 1907 „ „ Old Masters and deceased Masters of the British School, including a collection of water colours and chalk drawings.
- 1908 „ „ Old Masters and deceased Masters of the British School, including a collection of water colours.
- 1909 „ „ Modern Works in Painting and Sculpture

Autumn and Winter Exhibitions 185

forming the collection of the late
George McCulloch, Esq.

- 1910 Jan.-Feb. Old Masters and deceased Masters of the
 . British School.
- 1911 „ „ Works by five deceased British Artists :
 Sir W. Q. Orchardson, R.A., W. P.
 Frith, C.V.O., R.A., R. W. Macbeth,
 . R.A., J. M. Swan, R.A., D. Farquhar-
 son, A.R.A.
- 1912. „ „ Old Masters and deceased Masters of the
 British School, including a collection
 of pictures and drawings by E. A.
 Abbey, R.A.
- 1913 „ „ Works by the late Sir Lawrence Alma-
 Tadema, O.M., R.A.
- 1915 „ „ War Relief Exhibition (in aid of the
 British Red Cross Society and the Artists'
 General Benevolent Institution) ; Bel-
 gian Section, in aid of Belgian Artists.
- 1916 Oct.-Nov. The Arts and Crafts Exhibition Society's
 11th Exhibition.
- 1917 Jan.-Feb. Graphic Art (in aid of the British Red
 Cross Society).
- 1918 „ „ Imperial War Exhibition (in aid of the
 British Red Cross Society) ; under the
 auspices of the Imperial War Museum.
- 1918 Nov.-Dec. Royal Society of British Artists.
- 1918 „ „ Royal British Colonial Society of Artists.
- 1919 Jan.-Feb. Canadian War Memorials.

- 186 Autumn and Winter Exhibitions
- 1919 Oct.-Nov. War Memorial Designs.
- 1919 „ „ Works by Camoufleur Artists, with examples of camouflage.
- 1919 „ „ Ruskin Centenary Exhibition.
- 1919-20 Dec.-Feb. Imperial War Museum—The Nation's War Paintings and other Records.
- 1920-21 Nov.-Jan. Spanish Art.
- 1921 Nov.-Dec. Royal Society of Portrait Painters. *
- 1922 Jan.-Feb. Works by Recently Deceased Members of the Royal Academy.
- 1923 „ „ Decorative Art (incorporating the 12th Exhibition of the Arts and Crafts Exhibition Society).
- 1923 Oct.-Nov. Australian Art (under the auspices of the Society of Artists, Sydney, N.S.W.).
- 1923 „ „ British Primitive Paintings, etc.
- 1924 Jan.-Feb. Works by Swedish Artists, A.D. 1880-1900.
- 1924 „ „ Royal Society of Portrait Painters.
- 1925 „ „ Royal Society of Portrait Painters.
- 1925 Nov.-Dec. International Society of Sculptors, Painters and Gravers.
- 1926 Jan.-Mar. Works by John S. Sargent, R.A.
- 1926 Jan.-Feb. Arts and Crafts Exhibition Society's 13th Exhibition.
- 1926 Nov.-Dec. Royal Society of Portrait Painters.

Autumn and Winter Exhibitions 187

- 1927 Jan.-Mar. Flemish and Belgian Art, A.D. 1300-1900.
- 1927 „ „ Works by Sir Hamo Thornycroft, R.A.,
and F. Derwent Wood, R.A.
- 1928 „ „ Works by late Members of the Royal
Academy and the Iveagh Bequest of
works by Old Masters (Kenwood
Collection).
- 1928 Oct.-Dec. Arts and Crafts Exhibition Society's
14th Exhibition.
- 1929 Jan.-Mar. Dutch Art, A.D. 1450-1900.
- 1930 „ „ Italian Art, A.D. 1200-1900.
- 1931 „ „ Persian Art (from earliest times to the
present).
- 1931 Oct.-Dec. Arts and Crafts Exhibition Society's
15th Exhibition.
- 1932 Jan.-Mar. French Art, A.D. 1200-1900.
- 1933 „ „ Works by late Members of the Royal
Academy.
- 1934 „ „ British Art, A.D. 1000-1860.
- 1935 „ „ British Art in Industry.

Extract from the Will of
Sir Francis Chantrey, R.A., D.C.L.

DATED DECEMBER 31, 1840

AND it is my desire and intention that after the death or second marriage of my said Wife whichever shall first happen subject to the said Annuities or such of them as shall for the time being be payable the clear income of my aforesaid residuary pure personal estate shall be devoted to the encouragement of ' British Fine Art in painting and sculpture only ' under and subject to such rules and regulations as I shall in and by this my Will or by any Codicil or Codicils thereto make and appoint for that purpose and in default of such rules and regulations and subject thereto in case the same shall be incomplete and insufficient my Will is and I do hereby direct that from and after the decease or second marriage of my said Wife whichever shall first happen the said trustees or trustee for the time being of this my Will do and shall apply and dispose of the clear interest dividends and annual produce of my said residuary pure personal estate after answering and satisfying thereout the said Annuities or such of them as shall from time to time be payable in the manner hereinafter mentioned (that is to say) Upon trust that the trustees or trustee for the time being of this my Will do and shall pay over the same yearly and every year by one or more payment or pay-

ments as they or he shall think proper to the President and Treasurer for the time being of the association of Eminent Artists now known as and constituting the Royal Academy of Arts in London or to the President and Treasurer of any other Society or Association which in the event of the title ' Royal ' being withdrawn by the Crown or of the Royal Academy being dissolved or its denomination altered may be formed by the persons who may be the last members of the Royal Academy of Arts in London whatever may be the denomination assumed by such last members And I declare that the receipt and receipts in writing of the President and Treasurer for the time being of the Royal Academy or of such other Society or Association as aforesaid shall be a sufficient discharge and discharges to the trustees or trustee for the time being of this my Will for the monies so from time to time paid over as aforesaid and shall entirely exonerate such trustees or trustee from all responsibility as to the future application and disposition of the same monies And my Will is And I do hereby direct that from and out of the monies so paid over one annuity or clear yearly sum of Three hundred pounds shall be retained by such President for the time being to and for his own absolute use and benefit And that an annuity or yearly sum of fifty pounds shall be paid thereout to the Secretary for the time being of the said Academy Society or Association for his own absolute use and benefit on condition that such Secretary shall attend the meetings of my trustees and keep in a book to be preserved by them a regular account of all their proceedings such two last mentioned annual sums to be payable on the first day of January in every year and the first payment to be made on the first day of January

in the year succeeding that in which my said Wife shall die or marry as the case may be and neither of such annual sums to be apportionable for a broken part of a year and the clear residue of the same monies shall be laid out by the President and other members composing such Council for the time being of the Royal Academy or of such other Society or Association as aforesaid when and as they shall think it expedient in the purchase of Works of Fine Art of the highest merit in painting and sculpture that can be obtained either already executed or which may hereafter be executed by Artists of any nation Provided such Artists shall have actually resided in Great Britain during the executing and completing of such Works it being my express direction that no work of art whether executed by a deceased or living Artist shall be purchased unless the same shall have been entirely executed within the shores of Great Britain. And my Will further is that in making such purchases preference shall on all occasions be given to works of the highest merit that can be obtained and that the prices to be paid for the same shall be liberal and shall be wholly in the discretion of the President and Council of the Royal Academy or of such other Society or Association as aforesaid And my Will further is that such President and Council in making their decision shall have regard solely to the intrinsic merit of the work in question and not permit any feeling of sympathy for an Artist or his family by reason of his or their circumstances or otherwise to influence them And I do hereby further direct that such President and Council shall not be in any manner obliged to lay out and expend in every or any one year either the whole or any part of the monies so paid over to them for

the purpose aforesaid or any accumulations that may arise therefrom but that the same respectively may be from time to time reserved and accumulated for a period not exceeding five successive years if such President and Council shall see occasion And I do expressly declare my Will and mind to be that no Commissions or orders for the execution of works to be afterwards purchased as aforesaid shall at any time be given by such President and Council to any Artist or Artists whomsoever And I further declare my Will to be that the President and Council of the Royal Academy or of such other Society or Association as aforesaid Do and shall within the succeeding year next after any work shall have been purchased by them as aforesaid cause the same to be publicly exhibited for the period of one Calendar month at the least in the annual exhibition of the Royal Academy or in some important public exhibition of fine art the same to be selected by such President and Council subject to such regulations as they shall think fit and proper And I direct that the said Works shall be selected by the decision of a majority of the members of the Council for the time being of the Royal Academy or of such other Society or Association as aforesaid the President thereof having in such selection one vote as a member of the Council and a casting vote as President thereof And I do hereby expressly direct that after every purchase shall have been made by such Council the names of those members of the Council who shall have sanctioned or opposed such purchase shall be entered in some book to be kept for that purpose which book shall at all times remain open for the inspection and reference of all the members of the Royal Academy or of such other Society or Association

as aforesaid and of the trustees or trustee for the time being of this my Will And it is my wish and intention that the Works of Art so purchased as aforesaid shall be collected for the purpose of forming and establishing a public national collection of British Fine Art in painting and sculpture executed within the shores of Great Britain in the confident expectation that whenever the collection shall become or be considered of sufficient importance the Government or the Country will provide a suitable and proper building or accommodation for their preservation and exhibition as the property of the nation free of all charges whatever on my estate And it is my wish that my trustees or trustee for the time being and the President and Council of the Royal Academy or of such other Society or Association as aforesaid shall use their best endeavours to carry my object into proper effect But I expressly direct that no part of my residuary pure personal estate or of the annual income thereof shall be appropriated in acquiring any depositary or receptacle whatever for the aforesaid Works of Art otherwise than in providing a place of temporary deposit and security whenever needful and in defraying those expenses which shall be absolutely required for the necessary preservation of the said Works of Art so long as they shall remain in such place of temporary deposit and in case the Royal Academy and such other Society or Association as aforesaid if any shall be dissolved or cease to act for the purposes aforesaid I do hereby direct that the trustees or trustee for the time being of this my Will shall endeavour to obtain the authority and sanction of Parliament to some proper scheme for the future application of the annual income of my residuary

Will of Sir Francis Chantrey 193

pure personal estate such scheme being in strict accordance with my intention hereinbefore expressed viz^t That such income shall be for ever devoted towards the encouragement of Fine Art in painting and sculpture executed within the shores of Great Britain.

LEIGHTON FUND

Works presented (see p. 68)

- | | | |
|------|--|-----------------------------------|
| 1908 | Bronze lamp-post. Horse-Guards Parade, London. | S. Nicholson Babb. |
| 1912 | The Tumult in the House of Commons, 2nd March, 1628, oil painting. St. Stephen's Hall, London. | Andrew C. Gow, R.A. |
| 1916 | Lord Leighton, P.R.A., bronze bust. Scarborough Town Hall. | Sir Thomas Brock, K.C.B., R.A. |
| 1927 | The Sower, bronze statue. Kew Gardens. | Sir Hamo Thornycroft, R.A. |
| 1929 | William Pitt, 1st Earl of Chatham, bronze statue. Division Lobby of the House of Lords. | F. Derwent Wood, R.A. |
| 1930 | Memorial to John Flaxman, R.A., bronze relief. Church of St. Giles in the Fields, London. | John Flaxman, R.A. |
| 1931 | Sir Joshua Reynolds, P.R.A., bronze statue. Courtyard of Burlington House. | Alfred Drury, R.A. |

Leighton Fund

195

- 1933 Hylas, bronze group. Henry Pegram, R.A.
Rose Garden, St. John's
Lodge, Regent Park.
- 1933 Pair ,of wrought iron Sir Edwin L. Lutyens,
electric lamp standards. K.C.I.E., R.A., and
West Entrance of Sir W. Reid Dick,
St. Paul's Cathedral, K.C.V.O., R.A.
London.

THE INSTRUMENT OF FOUNDATION

[The original scheme for the establishment and government of the Royal Academy, signed by King George III. Many alterations and additions have been made to the laws, under the provision in Clause xxii : but the main principles have always been retained and observed.]

WHEREAS sundry persons, resident in this Metropolis, eminent Professors of Painting, Sculpture, and Architecture, have most humbly represented by Memorial unto the King, that they are desirous of establishing a Society for promoting the Arts of Design, and earnestly soliciting His Majesty's patronage and assistance in carrying this their plan into execution ; and, Whereas, its great utility hath been fully and clearly demonstrated, His Majesty, therefore, desirous of encouraging every useful undertaking, doth hereby institute and establish the said Society, under the name and title of the Royal Academy of Arts in London, graciously declaring himself the patron, protector, and supporter thereof ; and commanding that it be established under the forms and regulations hereinafter mentioned, which have been most humbly laid before His Majesty, and received his royal approbation and assent.

I. The said Society shall consist of forty Members only, who shall be called Academicians of the Royal Academy ; they shall all of them be artists by profession at the time of their admission, that is to say, Painters, Sculptors, or Architects, men of fair moral characters, of high reputation in their several professions ; at least five-and-twenty years of age ; resident in Great Britain ; and not members of any other society of artists established in London.

II. It is His Majesty's pleasure that the following forty¹ persons be the original Members of the said Society, viz. :

¹ Only thirty-six names are inserted.

| | |
|-------------------------------------|-----------------------------------|
| JOSHUA REYNOLDS. | G. MICHAEL MOSER. |
| BENJAMIN WEST. | SAMUEL WALE. |
| THOMAS SANDBY. | PETER TOMS. |
| FRANCIS COTES. | ANGELICA KAUFFMAN. |
| JOHN BAKER. | RICHARD YEO. |
| MOSES CHAMBERLAIN (<i>sic</i>). | MARY MOSER. |
| JOHN GWYNN. | WILLIAM CHAMBERS. |
| THOMAS GAINSBOROUGH. | JOSEPH WILTON. |
| J. BAPTIST CIPRIANI (<i>sic</i>). | GEORGE BARRET. |
| JEREMIAH MEYER. | EDWARD PENNY. |
| FRANCIS MILNER NEWTON. | AUGUSTINO CARLINI (<i>sic</i>). |
| PAUL SANDBY. | FRANCIS HAYMAN. |
| FRANCESCO BARTOLOZZI. | DOMENIC SERRES (<i>sic</i>). |
| CHARLES CATTON. | JOHN RICHARDS. |
| NATHANIEL HONE. | FRANCESCO ZUCCARELLI. |
| WILLIAM TYLER. | GEORGE DANCE. |
| NATHANIEL DANCE. | WILLIAM HOARE. |
| RICHARD WILSON. | JOHAN ZOFFANY (<i>sic</i>). |

III. After the first institution, all vacancies of Academicians shall be filled by election from amongst the exhibitors in the Royal Academy ; the names of the candidates for admission shall be put up in the Academy three months before the day of election, of which day timely notice shall be given in writing to all the Academicians ; each candidate shall, on the day of election, have at least thirty suffrages in his favour, to be duly elected ; and he shall not receive his Letter of Admission, till he hath deposited in the Royal Academy, to remain there, a Picture, Bas-relief, or other specimen of his abilities, approved of by the then sitting Council of the Academy.

IV. For the Government of the Society, there shall be annually elected a President and eight other persons, who

198 The Instrument of Foundation

shall form a Council, which shall have the entire direction and management of all the business of the Society ; and all the officers and servants thereof shall be subservient to the said Council, which shall have power to reform all abuses, to censure such as are deficient in their duty, and (with the consent of the general body, and the King's permission first obtained for that purpose), to suspend or entirely remove from their employments such as shall be found guilty of any great offences. The Council shall meet as often as the business of the Society shall require it ; every Member shall be punctual to the hour of appointment under the penalty of a fine, at the option of the Council ; and at each meeting, the attending Members shall receive forty-five shillings to be equally divided amongst them, in which division, however, the Secretary shall not be comprehended.

V. The seats in the Council shall go by succession to all the Members of the Society, excepting the Secretary, who shall belong thereto. Four of the Council shall be voted out every year, and these shall not re-occupy their seats in the Council, till all the rest have served ; neither the President nor Secretary shall have any vote, either in the Council or General Assembly, excepting the suffrages be equal, in which case the President shall have the casting vote.

VI. There shall be a Secretary of the Royal Academy, elected by ballot, from amongst the Academicians, and approved of by the King ; his business shall be to keep the Minutes of the Council, to write letters, and send summonses, &c. ; he shall attend at the Exhibition, assist in disposing the performances, make out the Catalogues, &c. ;

he shall also, when the Keeper of the Academy is indisposed, take upon himself the care of the Academy, and the inspection of the Schools of Design, for which he shall be properly qualified ; his salary shall be sixty pounds a year, and he shall continue in office during His Majesty's pleasure.

VII. There shall be a Keeper of the Royal Academy, elected by ballot, from amongst the Academicians ; he shall be an able painter of History, Sculptor, or other Artist, properly qualified. His business shall be to keep the Royal Academy, with the Models, Casts, Books, and other moveables belonging thereto ; to attend regularly the Schools of Design, during the sittings of the students, to preserve order among them, and to give them such advice and instruction as they shall require ; he shall have the immediate direction of all the servants of the Academy, shall regulate all things relating to the Schools, and with the assistance of the Visitors, provide the living Models, &c. He shall attend at the Exhibition, assist in disposing the performances, and be constantly at hand to preserve order and decorum. His salary shall be one hundred pounds a year ; he shall have a convenient apartment allotted him in the Royal Academy, where he shall constantly reside ; and he shall continue in office during the King's pleasure.

VIII. There shall be a Treasurer of the Royal Academy, who, as the King is graciously pleased to pay all deficiencies, shall be appointed by His Majesty from amongst the Academicians, that he may have a person in whom he places full confidence, in an office where his interest is concerned ; and His Majesty doth hereby nominate and appoint William Chambers, Esquire, Architect of his Works, to be Treasurer of the Royal Academy of Arts ;

which office he shall hold, together with the emoluments thereof, from the date of these presents, and during His Majesty's pleasure. His business shall be to receive the rents and profits of the Academy, to pay its expenses, to superintend repairs of the buildings and alterations, to examine all bills, and to conclude all bargains ; he shall once in every quarter lay a fair state of his Accounts before the Council, and when they have passed examination and been approved there, he shall lay them before the Keeper of His Majesty's Privy Purse, to be by him finally audited, and the deficiencies paid ; his salary shall be sixty pounds a year.

IX. That the Schools of Design may be under the direction of the ablest Artists, there shall be elected annually from amongst the Academicians nine persons, who shall be called Visitors ; they shall be Painters of History, able Sculptors, or other persons properly qualified ; their business shall be, to attend the Schools by rotation, each a month, to set the figures, to examine the performances of the Students, to advise and instruct them, to endeavour to form their taste, and turn their attention towards that branch of the Arts for which they shall seem to have the aptest disposition. These officers shall be approved of by the King ; they shall be paid out of the Treasury ten shillings and sixpence for each time of attending, which shall be at least two hours, and shall be subject to a fine of ten shillings and sixpence whenever they neglect to attend, unless they appoint a proxy from amongst the Visitors for the time being, in which case he shall be entitled to the reward. At every election of Visitors, four of the old Visitors shall be declared non-eligible.

X. There shall be a Professor of Anatomy, who shall read annually six public Lectures in the Schools, adapted to the Arts of Design ; his salary shall be thirty pounds a year ; and he shall continue in office during the King's pleasure.

XI. There shall be a Professor of Architecture, who shall read annually six public Lectures, calculated to form the taste of the Students, to instruct them in the laws and principles of composition, to point out to them the beauties or faults of celebrated productions, to fit them for an unprejudiced study of books, and for a critical examination of structures ; his salary shall be thirty pounds a year ; and he shall continue in office during the King's pleasure.

XII. There shall be a Professor of Painting, who shall read annually six Lectures, calculated to instruct the Students in the principles of composition, to form their taste of design and colouring, to strengthen their judgment, to point out to them the beauties and imperfections of celebrated works of Art, and the particular excellencies or defects of great masters, and, finally, to lead them into the readiest and most efficacious paths of study ; his salary shall be thirty pounds a year ; and he shall continue in office during the King's pleasure.

XIII. There shall be a Professor of Perspective and Geometry, who shall read six public Lectures annually in the Schools, in which all the useful propositions of Geometry, together with the principle of Lineal and Aerial Perspective, and also the projection of shadows, reflections, and refractions shall be clearly and fully illustrated ; he shall particularly confine himself to the quickest, easiest and most exact methods of operation. He shall continue in

office during the King's pleasure ; and his salary shall be thirty pounds a year.

XIV. The Lectures of all the Professors shall be laid before the Council for its approbation, which shall be obtained in writing, before they can be read in the public Schools. All these Professors shall be elected by ballot, the three last from amongst the Academicians.

XV. There shall be a Porter of the Royal Academy, whose salary shall be twenty-five pounds a year ; he shall have a room in the Royal Academy, and receive his orders from the Keeper or Secretary.

XVI. There shall be a Sweeper of the Royal Academy, whose salary shall be ten pounds a year.

XVII. There shall be an Annual Exhibition of Paintings, Sculpture, and Designs, which shall be open to all Artists of distinguished merit ; it shall continue for the public one month, and be under the regulations expressed in the bye-laws of the Society, hereafter to be made. Of the profits arising therefrom, two hundred pounds shall be given to indigent artists, or their families, and the remainder shall be employed in the support of the Institution. All Academicians, till they have attained the age of sixty, shall be obliged to exhibit at least one performance, under a penalty of five pounds, to be paid into the treasury of the Academy, unless they can show sufficient cause for their omission ; but, after that age, they shall be exempt from all duty.

XVIII. There shall be a Winter Academy of Living Models, men and women of different characters, under the regulations expressed in the bye-laws of the Society, hereafter to be made, free to all Students who shall be qualified to receive advantage from such studies.

XIX. There shall be a Summer Academy. of Living Models, to paint after, also of Laymen with draperies, both Ancient and Modern, Plaster Figures, Bas-reliefs, models and designs of Fruits, Flowers, Ornaments, &c., free to all artists qualified to receive advantage from such studies, and under the regulations expressed in the bye-laws of the Society hereafter to be made.

XX. There shall be a Library of Books of Architecture, Sculpture, Painting, and all the Sciences relating thereto ; also prints of bas-reliefs, vases, trophies, ornaments, dressès, ancient and modern customs and ceremonies, instruments of war and arts, utensils of sacrifice, and all other things useful to Students in the Arts ; which Library shall be open one day in every week to all Students properly qualified. One of the Members of the Council shall attend in the room during the whole time it is open, to keep order, and to see that no damage is done to the books ; and he shall be paid 10s. 6d. for his attendance. No books shall, under any pretence, be suffered to be taken out of the Library ; but every Academician shall have free ingress at all seasonable times of the day to consult the books, and to make designs or sketches from them.

XXI. There shall be annually one General Meeting of the whole body, or more if requisite, to elect a Council and Visitors ; to confirm new laws and regulations ; to hear complaints and redress grievances, if there be any ; and to do any other business relative to the Society.

XXII. The Council shall frame new laws and regulations ; but they shall have no force, till ratified by the consent of the General Assembly, and the approbation of the King.

XXIII. Though it may not be for the benefit of the Institution absolutely to prohibit pluralities, yet they are as much as possible to be avoided, that His Majesty's gracious intention may be complied with, by dividing as nearly as possible the emoluments of the Institution amongst all its Members.

XXIV. If any Member of the Society shall, by any means, become obnoxious, it may be put to the ballot, in the General Assembly, whether he shall be expelled, and if there be found a majority for expulsion, he shall be expelled, provided His Majesty's permission be first obtained for that purpose.

XXV. No Student shall be admitted into the Schools, till he hath satisfied the Keeper of the Academy, the Visitor, and Council for the time being, of his abilities; which being done, he shall receive his Letter of Admission, signed by the Secretary of the Academy, certifying that he is admitted a Student in the Royal Schools.

XXVI. If any Student be guilty of improper behaviour in the Schools, or doth not quietly submit to the Rules and Orders established for their regulation, it shall be in the power of the Council, upon complaint being first made by the Keeper of the Academy, to expel, reprimand, or rusticate him for a certain time; but if he be once expelled, he shall never be re-admitted in the Royal Schools.

XXVII. All modes of elections shall be regulated by the bye-laws of the Society, hereafter to be made for that purpose.

I approve of this Plan; let it be put in execution.

GEORGE, R.

ST. JAMES'S, *December* 10, 1768

Index

- Alma-Tadema, 68
 America, War with, 38
 Anne, Queen, 3, 4
 Architects, Proportion of, 81
 Architectural Casts, 42-3
 Artists' General Benevolent Inst.,
 78, 104
 Artists' Materials, 93, 95
 Artists' Rifles, 91, 109
 Arts and Crafts Exhibition Society,
 80, 121
 Assembly, General, 33, 63
 Assembly Room, 103, 117-8
 Associates, 28, 62
 Australian Artists, 86
- Bacon, J., 26, 29
 Balfour, Earl, 73
 Baretti, 25
 Barry, Sir C., 53
 Barry, E. M., 63
 Bartolozzi, 21, 27
 Beaumont, 43
 Beechey, 30, 39, 122
 Belgian Artists, 78
 Benefactors' Fund, 114
 Bernini, 116
 Bird's Charity, 100
 Blomfield, Sir R., 84
 Bomb in Gallery, 83
 Bomb-proof Vault, 77, 87
 Bonomi, 17
 Boswell, 31
 Bourgeois, 37
- Bowler Fund, 113
 Boydell's Gallery, 34
 Brangwyn, 85
 British Empire Exhibition, 92
 British Institution, 34, 37, 42, 45,
 62; (Scholarships), 75
 British Museum, 37, 43, 45
 British School, 34-5
 Burke, 9, 13
 Burlington House, 56-7, 59 ff., 65,
 97, 115 ff.
 Burnet, Bishop, 3
 Burton, Sir F., 69
 Byron, 45
- Cameron, 85
 Camouflage of Ships, 83
 Campbell, C., 115
 Canadian War Pictures, 86-7
 Canova, 37
 Carlini, 14, 28, 39
 Casts, Production of, 90
 Catalogues Sold, 32, 36
 Cavan, Earl of, 91
 Cavendish, Lord G., 116
 Chambers, 10, 11, 12, 13, 32
 Chantrey, 37, 39
 Chantrey Bequest, 63, 70-1, 72 ff.,
 81-2, 90-1
 Charities, 19, 30, 36, 47, 113-4
 Charles, I, King, 1
 Charles II, King, 2, 3, 115
 Charlotte, Queen, 31
 Christie, 8

- Church, The, 1
 Churches, City, 90, 93, 94
 Cipriani, 14, 21, 28
 Clausen, 77
 Cockerell, 53
 Colet, 1
 Colton, 85
 Committee on Art Education, 76
 Committees of Enquiry, 48-9, 54,
 72-3, 81
 Constable, 35, 36, 41, 43, 67, 103,
 122, 123
 Cooke Fund, 113
 Cope, Sir A. S., 76
 Copley, 29
 Copyright, 54, 66
 Coronation, 75-6
 Cosway, 29, 30, 122
 Cotes, 3, 10
 Council, 23, 33, 85
 Council Room, 103, 117
 Cousins, 29, 54
 Cousins Fund, 66, 113
 Crawford and Balcarres, Earl of, 92
 Creswick, 58
 Cumberland Collection, 103

 D'Abernon, Viscount, 82
 Dalou, 69
 Dalton, 25
 Dance, 38
 Dawkins, Mrs., 67
 Denham, 115
 Denmark, King of, 10
 Derby, Earl of, 56-7
 Desenfans, 37
 De Wint, 36
 Dicksee, 68, 94 ff.
 Dilettanti Society, 5, 60
 Dinner, Annual, 13, 15, 31, 36, 42,
 67-8, 72, 78, 80, 87, 109

 Diploma, 19 ff., 28
 Diploma Works, 19, 22, 105
 Diploma Gallery, 22, 41, 43, 60, 65,
 66, 87, 90, 105 ff., 112, 118
 Discourses, President's, 15, 16, 18,
 27
 D'Oggiono, 41, 106
 Dulwich Gallery, 37
 Dulwich, St. Stephen's, 69
 Du Maurier, 69
 Dyce, 53

 Eastlake, 53, 54 ff.
 Eaton, Sir F. A., 63, 76
 Edward VII, King, 75
 Elcho, Lord, 55
 Elections, 28-9, 61-2, 122
 Electric Light, 67
 Elgin Marbles, 37
 Engravers, 28-9, 54
 Entertainment Duty, 79-80
 Erasmus, 1
 Etty, 43, 122
 Evelyn, 2
 Exhibition of 1851, 54
 Exhibition, 26, 35, 36, 37, 47, 49,
 52, 54, 72, 85, 107 ff.

 Farington, 29, 32
 Farren, Miss, 40
 Fire Precautions, 79
 Fisher, Mark, 85
 Flaxman, 30, 37, 39, 61, 104, 122,
 123
 Foundling Hospital, 6
 Frampton, 84
 France, War with, 32-3, 36, 38,
 40
 Free Society of Artists, 8
 French Revolution, 38
 Frith, 58, 122

- Funds, use of, 19, 33
 Fuseli, 17, 29, 39
 Gainsborough, 6, 7, 10, 26-7, 117,
 123
 Galleries, 60-1, 86, 83
 Galt, 12
 Garrick, 9
 George II, King, 4
 George III, King, 7, 11, 12, 13, 36,
 38
 George IV, King, 15, 35, 37, 40, 41,
 43
 George V, King, 75, 84, 87
 Gibbon, 9
 Gibbs, 4
 Gibson, 53, 60-1, 104
 Gilbert, Sir A., 68
 Giorgione, 106
 Gladstone, 67
 Goldsmith, 9, 25
 Grant, 58, 59 ff.
 Graphic Art Exhibition, 80
 Grattan, 45
 Grey, Earl, 47
 Hanging Committee, 89, 108
 Haydon, 45
 Hayman, 3, 6, 10, 24, 26
 Hazlitt, 36
 Henry, 85
 Herkomer, 68, 76
 Highmore, 4, 6
 Hilton, 48
 Hogarth, 3, 5, 6, 7, 8, 9, 103, 116,
 117
 Holl, 68
 Honorary Members, 25, 31, 42, 62,
 76
 Hook, 55
 Hoppner, 30, 32, 39, 40, 122
 Howard, 35, 48
 Hudson, 3
 Hughes-Stanton, 85
 Hume, 50
 Humphry Correspondence, 103
 Imperial Arts League, 104
 Instrument, 11, 19, 32
 Insurance, 67, 79, 83, 90
 Investments, 35, 39
 Jack, 85
 Jackson, Sir T., 118
 Jervas, 3
 Johnson, 9, 19, 25
 Jones, G., 52
 Jones, Inigo, 1, 14, 118
 Kauffman, 14, 24, 27, 49, 71, 118
 Keeper, 23-4, 39, 98
 Keeper's House, 102
 Kent, 4, 116
 Kirby, 10, 12
 Kneller, 3, 4, 28
 Knight, J. P., 53, 62
 Lamb, W. R. M., 76
 Lambe, 8, 13
 Lambotte, P., 78
 Landseer, C., Fund, 66, 99
 Landseer, Sir E., 53, 59, 122
 'Last Supper,' Copy of, 41
 Lawrence, 30, 35, 37, 39, 40 ff., 117,
 122, 123
 Legros, 69
 Leighton, 64, 65 ff., 70, 117
 Leighton Fund, 68
 Lely, 2, 28
 Leonardo da Vinci, 14, 41, 42, 61,
 105, 112
 Leonì, 116

- Leverhulme Scholarships, 100
 Lewis, 58
 Librarian, 24
 Library, 14, 49, 61, 102 ff., 118
 Literary Club, 9
 Llewellyn, 85, 96
 London County Council, 95
 Louise, Princess, 61
 Louvre, 42
 Lutyens, 85
 Lyndhurst, Lord, 56

 McDowell, 53
 Maclise, 53
 Melbourne, Viscount, 51
 Meyer, 28
 Michelangelo, 42, 43, 49, 61, 105,
 112
 Millais, 58, 67-8, 71, 122, 123
 Monmouth, 3
 Moore, T., 45
 More, 1
 Moser, G. M., 24, 27, 39
 Moser, Mary, 24, 27
 Mulready, 39
 Museum Minervae, 2

 National Art Training School, 69
 National Gallery, 15, 34, 41, 43,
 45 ff., 49, 54, 55, 58, 69, 71, 77,
 95
 National Portrait Gallery, 54
 Newbolt, 25
 Newton, E., 85
 Newton, F. M., 24, 38
 Newton Fund, 113
 Nollekens, 14, 29, 37
 Northcote, 29

 Obligations of Membership, 22-3,
 28

 Old Master Exhibitions, 34, 62, 71,
 112
 Olsson, 85
 Opie, 29
 Orchardson, 64
 Orpen, 85
 Owen, 39

 Paine, 11
 Palladio, 115
 Parliament, 47, 48, 49 ff., 67, 69, 94
 Pearson, 68
 Peel, Sir R. (1), 47, 51, 123; (2), 66
 Pensions, 31
 Pepys, 115
 Perspective, 17, 39
 Peters, 25, 29
 Petersen, 90
 Phidias, 61
 Phillip, 58, 103
 Pictures, Repair of, 93, 95
 Pitt, 32
 Poole, P. F., 58
 Porters' Gowns, 31, 63
 Portraiture, 1, 40, 59
 Poynter, 64, 69 ff.
 President's Medal and Chain, 41
 President's Salary, 52, 54
 Press View, 62, 109
 Prince of Wales, 87
 Printing, 1
 Private View, 109
 Professors, 17, 25, 39

 Raeburn, 37, 39
 Raphael, 42, 61
 Red Cross Society, 78-9, 80, 83, 86
 Redgrave Fund, 113
 Reformation, 1
 Registrar, 118
 Rembrandt, 42, 71

- Reports, Annual, 67
 Reynolds, 7, 9, ff., 13 ff., 31, 36, 44,
 61, 65, 92, 106, 123
 Reynolds Room, 102, 116
 Ricci, 103, 117-8
 Richards, 38 •
 Richardson, J., 3, 4
 Rigaud, 32
 Roberts, 53
 Rombaux, 79
 Rome, British School at, 76, 100
 Romney, 9, 44
 Rossi, 37
 Roubiliac, 117
Royal Academy Illustrated, 79
 Royal Birthday Dinners, 35
 Royal British Colonial Society, 86
 Royal Dublin Society, 44
 Royal Fine Art Commission, 92
 Royal Hibernian Academy, 76
 Royal Scottish Academy, 76
 Royal Society, 3
 Royal Society of Arts, 6-8
 Royal Society of British Artists, 86
 Royal Society of Painters in Water
 Colours, 34
 Royal Visits, 109
 Rubens, 1, 28, 42
 Ruskin Exhibition, 87
 Russell, J., 29
 Russell, Lord J., 50-1

 St. John of Jerusalem, 79
 St. Paul's, 18, 19, 38, 42, 68, 86, 92, 95
 Saloon, 103, 117
 Sandby, 10
 Sandby Fund, 113
 Sandys, 74
 Sargent, 76, 81, 86, 92, 94-5
 Schools, 25 ff., 37, 47, 49, 61, 66,
 80, 83, 87, 89, 97 ff.

 Scott, Sir G. G., 58
 Scott, S., 3
 Scott, Sir W., 42
 Scottish Artists, 72
 Sculptors, Proportion of, 81
 Secretary, 23-4, 38, 62-3, 76
 Secretary's Room, 103, 117
 Selection Committee, 85, 89, 107
 Senior Academicians and Associ-
 ates, 84
 Serres, 28
 Shannon, C., 85
 Shaw, 64, 66
 Shee, 34, 39, 44 ff.
 Silver, Collection of, 106
 Sims, 89
 Singleton, 31, 103
 Slade Professor, 69
 Smirke, Sir R., 39
 Smirke, Sydney, 59-60, 63, 97
 Smith, Sydney, 45
 Soane, 30, 39, 42, 122
 Soane Museum, 77
 Society of Artists, 6, 7, 8, 9, 10, 12
 Soirée, 78, 80, 110
 Somerset House, 14, 46, 49
 South Kensington Museum, 69, 70
 Sparkes Fund, 113
 Special Pensions Fund, 113
 Stokes, 85
 Stott Fund, 99
 Street, 64
 Surveyor, 66
 Swan, 86
 Swynnerton, 24

 Tate Gallery, 34, 70, 79, 81, 91
 Thornhill, 3, 4, 103, 117
 Thornycroft, 68
 Tiepolo, 117
 Titian, 61

- Travelling Students, 25-6, 38
 Treasurer, 12, 19, 24, 32, 63, 66
 Treasury, 46, 47, 71, 91
 Tresham, 32
 Turner, 30, 33, 35, 36, 39, 55, 122, 123
 Turner Fund, 55, 99, 113

 United Arts Force, 77
 University College, 43, 69

 Van Dyck, 1, 28, 71
 Varnishing Days, 35, 58
 Vertue, 4
 Victoria, Queen, 54, 61, 63, 67, 72
 Victoria and Albert Museum, 90
 Visitors, 24

 War, European, 77
 War Memorials, 83-4
 War Museum, 86, 87
 War Relief Exhibition, 78
 Waterloo Bridge, 94
 Waterloo Gallery, 41
 Watts, 64, 74, 122, 123
 Webb, 83, 85-6, 88 ff, 102

 West, 10, 12, 14, 30 ff., 49, 71, 118.
 Westall, 39
 Westmacott, Sir R., 37
 Westmacott, R., 53
 Westminster Abbey, 96
 Wheatley, 29
 Whistler, 69
 Whitley, *Pref.*, 34
 Wilkie, 35, 36, 39, 122, 123
 Wilkins, 43, 46
 William IV, King, 45, 48, 49
 William of Wykeham, 61
 Wilson, 6, 10, 27, 123
 Wilton, 39, 117
 Women Students, 57, 61
 Women Suffragists, 76-7
 Wood, 85
 Woolner, 64
 Wren, 2, 3, 61
 Wyatt, 29, 34
 Wycherley, 3

 Yenn, 32, 39

 Zoffany, 28, 103, 117
 Zuccarelli, 28

CONFESSIONS
of a
KEEPER

and other Papers

by

D. S. MACCOLL

Former Keeper of the Tate Gallery
and of the Wallace Collection

‘Most fundamental and subtly
discriminating art criticism.’

T. EARLE WELBY

12/6 net

1

ALEXANDER MACLEHOSE & CO.
58, Bloomsbury Street, W.C. 1